modern PHOTOGRAPHY

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40 CENTS SEPTEMBER 1961

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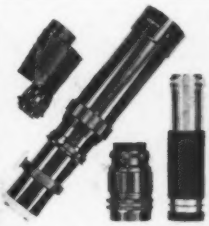
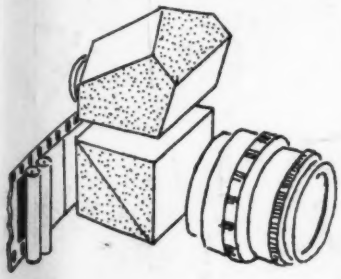
SPECIAL ISSUE ON 35MM SINGLE-LENS REFLEXES: THEIR LENSES, FUTURE DESIGN, SHARPNESS, FOCUS ETC.!!

GIANT SLR ISSUE!



INEXPENSIVE SLR LENSES? HERE'S HOW TO FIND AND TEST THE GOOD BUYS

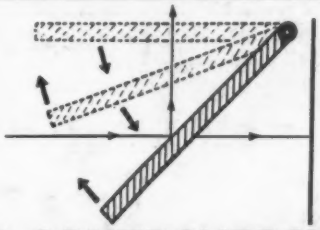
CAN LENSES MADE FOR OTHER SLR'S BE USED ON YOURS? HERE'S THE WAY OUT OF LENS CHAOS



WHAT'S THE FUTURE OF THE SINGLE-LENS REFLEX? EXPERT BENNETT SHERMAN TELLS YOU WHAT TO EXPECT IN NEW CAMERA DESIGN

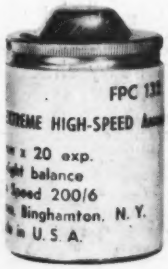
TECHNIQUES TO SUPERB COLOR WITH YOUR SLR

OVER 550 LENSES IN MODERN'S ANNUAL 35MM & 2¼ INTERCHANGEABLE LENS DIRECTORY LIST COMPARED & DESCRIBED



A CONTROVERSY: WILL BOUNCING MIRRORS AFFECT [illegible]TS [illegible]S?

COMPARE FEATURES OF ALL 35MM SLR'S IN OUR UP-TO-DATE CAMERA CHARTS AND DIAGRAMS



E. I. 800 FOR A COLOR FILM? WE TRIED A NEW ANSCOCHROME & HERE ARE O[illegible] TEST RESULT[illegible]

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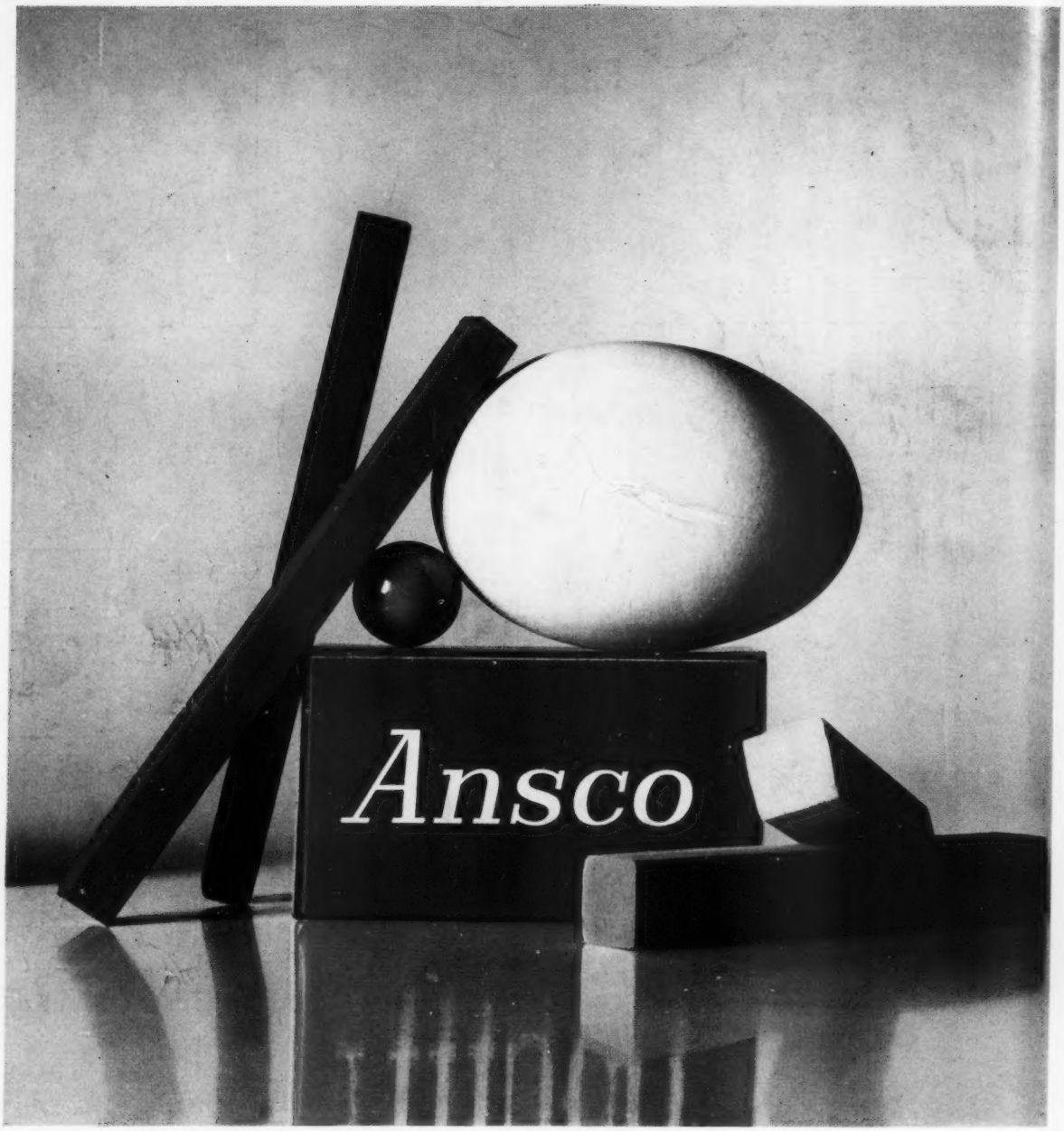

PHOTO BY IRVING PENN ON ANSCOCHROME® COLOR FILM.

color latitude: *(in film)* **1.** a forgiving nature, **2.** an ability to compensate for improper exposure settings without radical color distortions, **3.** the tolerance that allows the greatest possible margin for error: one full stop of under or over-exposure, **4.** the ability to record the greatest range of details in scenes with the greatest range of brightness: strong sunlight and heavy shadow... *(as in Anscochrome).*

ANSCOMARK M®: precision 35mm camera with "match-needle" exposure selection, full lens interchangeability, speeds from 1 to 1/500 sec.

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YOU CAN HAVE BETTER PICTURES BUT FIRST THERE MUST BE ANSCO

another great 2¼-square, automatic reflex

new model S is priced at $399.50 with 75mm Auto-Nikkor f2.8 lens

Anyone familiar with the current Bronica Deluxe would find it hard to believe that Bronica could produce a second model which could 'hold its own' with the first. Yet, here it is—the new Bronica S now being featured alongside the Bronica Deluxe—$90 lower in price, offering the same optics and most of the exclusive features which have distinguished the Bronica Deluxe reflex from all others.

AUTOMATIC MIRROR AND AUTOMATIC DIAPHRAGM eliminate blackout and dimming of finder image.

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INTERCHANGEABLE BACK WITH AUTOMATIC 'FILMINDER FEATURE prevents advancing unexposed film. Also prevents removal of darkslide with film-back off camera.

AUTOMATIC FILM TENSION SYSTEM holds film taut and flat for exposure. Relaxes when film is advanced.

INTERCHANGEABLE NIKKOR LENSES for Bronica S range from 50mm wide angle to 500mm super telephoto.

FOCAL PLANE SHUTTER operates at any speed from 1 second to 1/1000th. FP synch at all speeds, X at 1/50th.

See the new Bronica S at your dealer today! Better still, see both—the Bronica S at $399.50 and the Bronica Deluxe at $489.50, each with 75mm f2.8 Auto-Nikkor lens. For further details, write to Dept. MP-9

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ANNOUNCING...

the only 8mm camera with a reflex sensing system that makes f/stop changes even while you zoom.

NEW BELL & HOWELL REFLEX ZOOMATIC with OPTRONIC EYE!

Behind the lens... continuously operating. That is the big news about the radically new Optronic Eye system. Not only does the Reflex Zoomatic's new system give you single lens reflex viewing, but the Optronic Eye continuously senses and sets for only the light entering the lens—even as you zoom! Unlike ordinary electric eye cameras, this one cannot be fooled by any light conditions outside the actual scene being captured on film. And with reflex viewing, you see exactly what you are shooting.

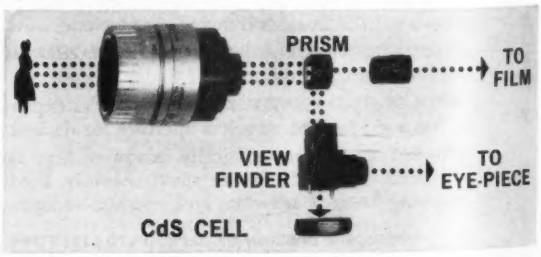
REFLEX OPTRONIC EYE

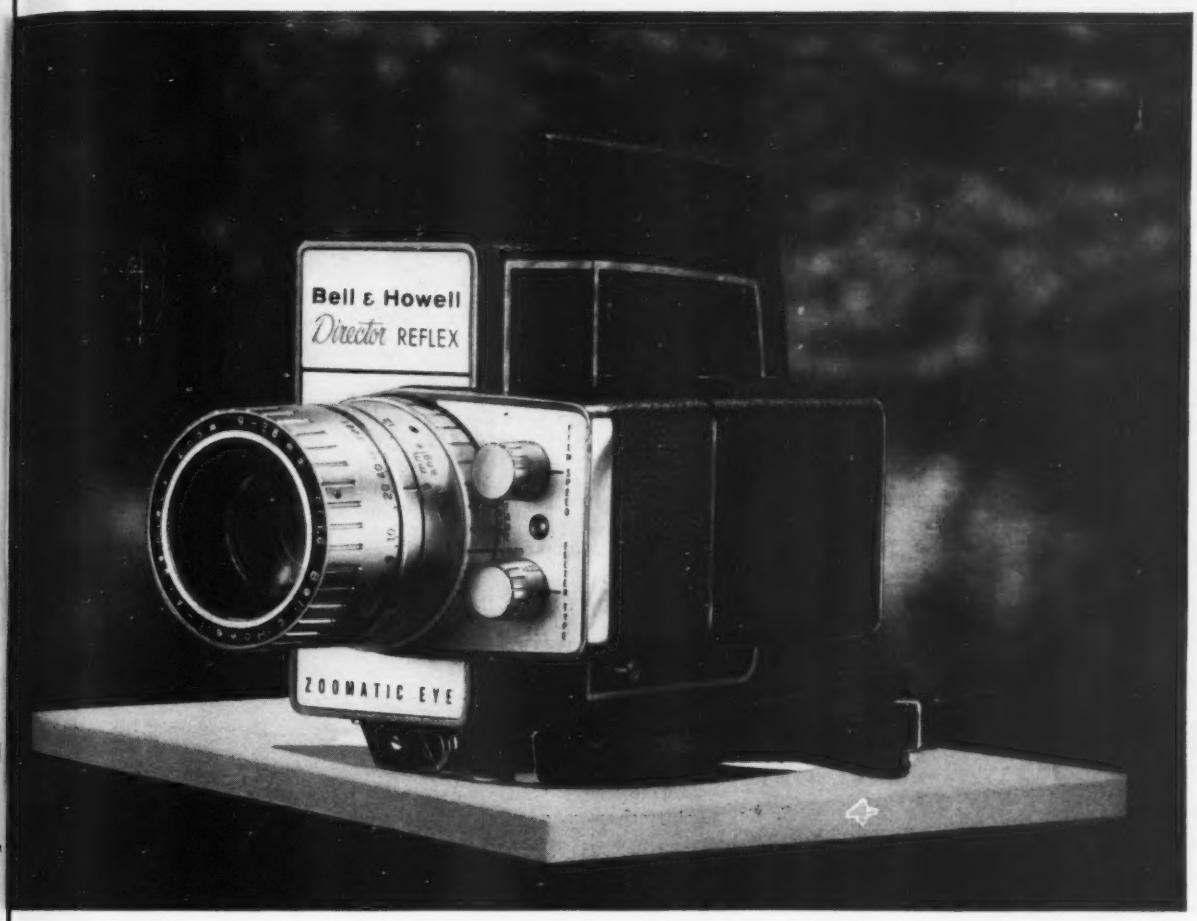
No other camera can give you such true exposure settings while you are shooting. Even as you zoom from wide angle to tight telephoto, the Optronic Eye makes continuous, fully automatic f/stop adjustments. As conditions demand, it can vary the adjustments from f/1.8 to f/22. You see these changes being made in the viewfinder, while you shoot.

Most important, extraneous "hot spots" and dark areas do not affect the readings.

The heart of the system is an ultra-sensitive cadmium sulfide photocell adapted to photographic needs by Bell & Howell. Because it does not *generate* energy, but only *modifies* a steady battery-supplied flow, this new cell demands only 1/100th the light that conventional selenium cells must have.

Seeing the f/stop readings change in the reflex viewfinder also allows you to use the Reflex Zoomatic as a light meter in pre-planning precise settings. This feature actually gives more flexibility than a light meter, since you can take readings of otherwise inaccessible areas simply by zooming.





MANUAL OVERRIDE CONTROLS

Under almost all conditions, this camera will automatically give you the best possible pictures. However, every photographer sooner or later likes to "doctor" zoom speeds and f/stop settings. So not only are there *two separate* electrically-powered zoom speeds, but there is a manual zoom bar attachment for special speeds. The power zoom operates without transporting film, so that you can check critical focusing within a scene, and also take exact light readings for manual exposure settings in a high-contrast scene.

Fade effects are achieved with a manual override ring located at the base of the lens barrel.

4-TO-1 ZOOM RATIO

Focal lengths range from 9mm to 36mm. Entire range will focus from 3 feet to infinity. At 3 feet, you can zoom in and cover an area as small as 3" x 4".

See the new Reflex Zoomatic with Optronic Eye at your Bell & Howell Dealer's. Look at it. Try it. Get the feel of it. Whether you are about to buy an 8mm or not, you will find this one to be a truly impressive camera.

Bell & Howell

FINER PRODUCTS THROUGH ***IMAGINATION***

TECHNICAL DATA

Dimensions: 5¾" x 7½" x 3¾". **Weight** (with batteries): 5 lbs. 3 oz. **Lens:** Magnesium Fluoride Coated. Speed, f/1.8 Focus range, 3' to infinity. Zoom range, 9mm to 36mm.

Optronic Eye: Cadmium Sulfide photocell operating on resistive principle using steady current supplied by a 1.35 volt mercury battery. Control range, f/1.8 to f/22. Sets for automatic control on film ASA 6, 10, 12, 16, 20, 32, 40. Automatically compensates for single frame exposure, 16 and 48 frames per second.

Viewfinder: Reflex-viewing through taking lens. Ground spot in center for critical focus. Eyepiece adjustable for use with eyeglasses. Iris scale visible in viewfinder.

Zoom Control: Electric power supplied by 4 penlight-batteries. Two speed. Pressure actuated. Operates independent of film transporting mechanism. Automatic motor disengagement for manual control.

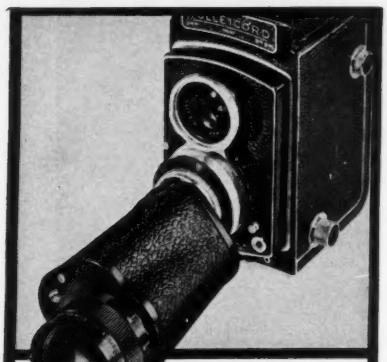
Miscellaneous: Built-in type "A" conversion filter. Lens elements coated for haze filtering. Manual zoom rod stores in camera. Fade control ring located on lens barrel.

Models: Roll loading, Reflex Zoomatic 434. Magazine loading, Reflex Zoomatic 444.

BELL & HOWELL WILL MAINTAIN THIS CAMERA FOR FIVE YEARS—FREE

As unique as the camera is the new assurance of quality you get with it. With the Reflex Zoomatic comes a *Certificate of Excellence*. For the first time, the manufacturer guarantees that, in the event of disorder during normal use, regardless of cause, you will receive free factory service during the first 5 years of original ownership. Merely ship the camera to Bell & Howell for free service, maintenance and repair. Only batteries and film are not covered.

WATCH "BELL & HOWELL CLOSE-UP!" ON ABC, TUESDAY, SEPTEMBER 19, 10:00-11:00 P.M., EDT.



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or a **twin lens reflex**
distant subjects are
brought close-up with

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- **Accura 7x50 Photo-Monocular makes a 50mm normal 35mm camera lens into a 350mm f:7 — a powerful, relatively fast telephoto! Accura 6x30 Photo-Monocular makes a 45mm normal 35mm camera lens into a 270mm f:9—an extremely lightweight (9 oz.), strong telephoto!**

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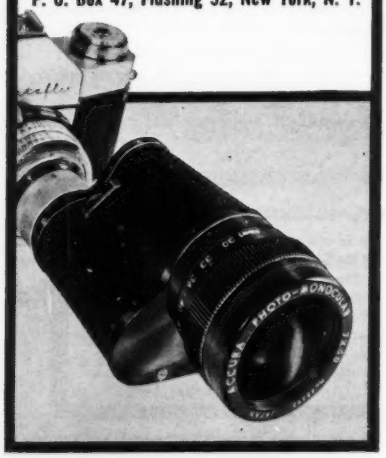

modern PHOTOGRAPHY

SEPTEMBER 1961, VOL. 25, NO. 9

EVERETT GELLERT, Publisher — AUGUSTUS WOLFMAN, Ed.-in-Chief

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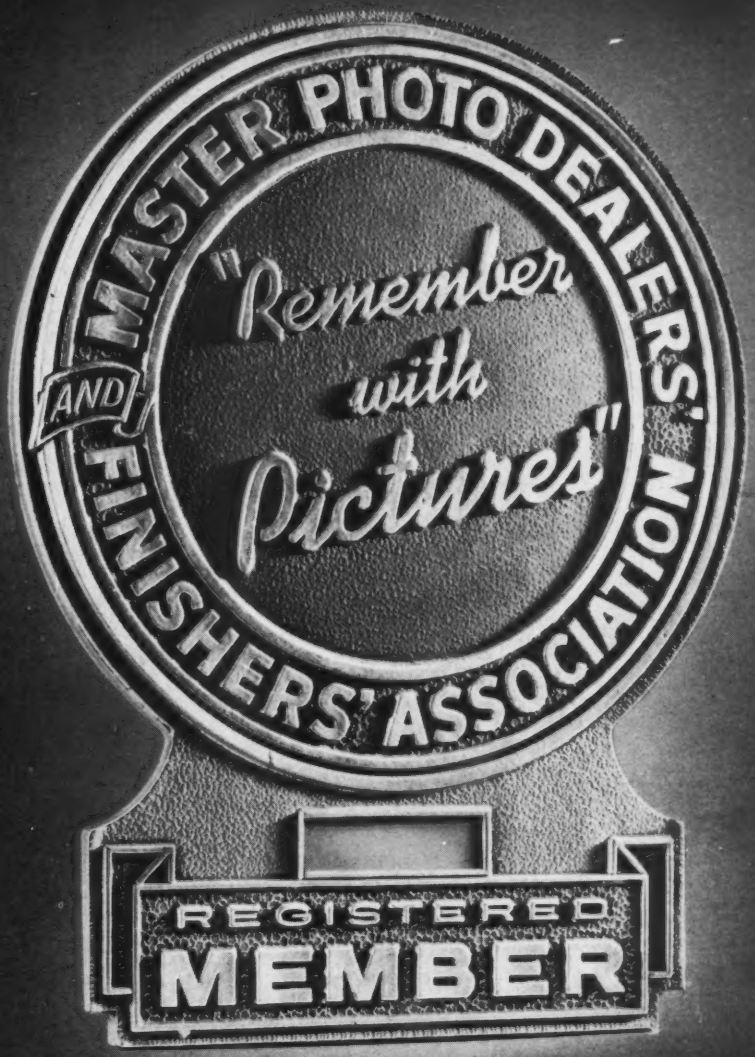

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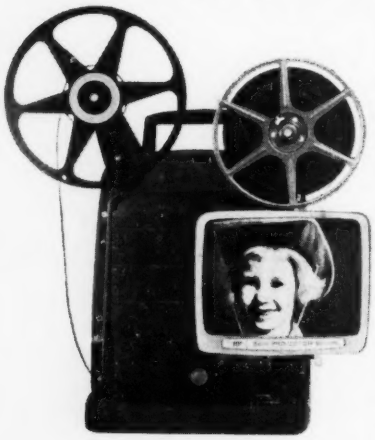
see your movies on your projector



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With the SCOPE, your projector can be used to preview films as soon as you get them. Show your films to small audiences of 5 or 6 people without darkening room or setting up a screen. With the built-in film notcher, you can edit right on your projector. Only $14.95 at all camera stores.

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Write for free booklet #600-PM on how to edit movies. Please include self-addressed, stamped envelope.

Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

If the letters SLR mystify you, or if you think they stand for the St. Louis Railroad or the Society of Lady Restaurateurs, this issue's cover alone should remove all doubts. Most of the 12 items explain themselves, and by checking with the table of contents you can easily track them down to their respective pages. However, the item that contains a drawing of a dissected SLR with a beamsplitter instead of a mirror refers to Bennett Sherman's column "Techniques Tomorrow," on *page 16*. There are also two floating pictures, both examples of SLR work. The color portrait near the top is of starlet Maggie Brown and was taken by Lawrence Schiller on Kodachrome with a Nikon F, 180mm Sonnar lens. The black-and-white portraits of the boy, toward the bottom, were taken by Frances McLaughlin-Gill on Plus-X with a Pentacon, 180mm Sonnar lens. In addition, the close-up illustrating color techniques, center right, was taken by Patricia Caulfield on High Speed Ektachrome with a Miranda A, 58mm Biotar lens.

PATROLMAN'S REPORT • • •

Among the many odd pursuits that MODERN's editors are engaged in, answering the ads which appear in MODERN may seem the strangest. However, we are quite concerned with just what our advertisers are offering our readers, and we send for information, products, etc., under assumed names and addresses. (Rather like patrolling traffic in unmarked police cars.)

Recently we were intrigued by an ad for Photographer's International in which the organization's president, Hank Katchen, offered "a program affording photographers the opportunity to earn an average of $225 weekly." Always interested in picking up a spare $225 weekly ourselves, we sent the required $2.

In the meantime, a reader, Robert A. Cooper, called our attention to the very same ad. "Something is strange," he wrote, "since this address is a gift shop and not a photographic organization. Your magazine is read by many people who may or may not have sent Mr. Katchen $2. Unless he is a fast builder he will not receive my $2 or that of many of my associates."

Well, to set Mr. Cooper's and everyone else's mind at rest, what did turn up for our $2 was a complete plan on how to set up your own free-lance business photographing babies and children. It contained a very knowledgeable, well-thought-out 12-page instruction booklet explaining how to approach clients, how to take the pictures, what equipment is necessary. A complete rundown on all business procedures is included. After you've subscribed, Photographer's International will, at a reasonable cost, sell you photo mailing envelopes, model releases, backdrops and local birthlists, and it runs a processing service specializing in composites, wallet-size prints, etc.

The plan is the brainchild of Hank Katchen. How does he know you pick up $225 a week from baby pictures? That's how he started in photography.

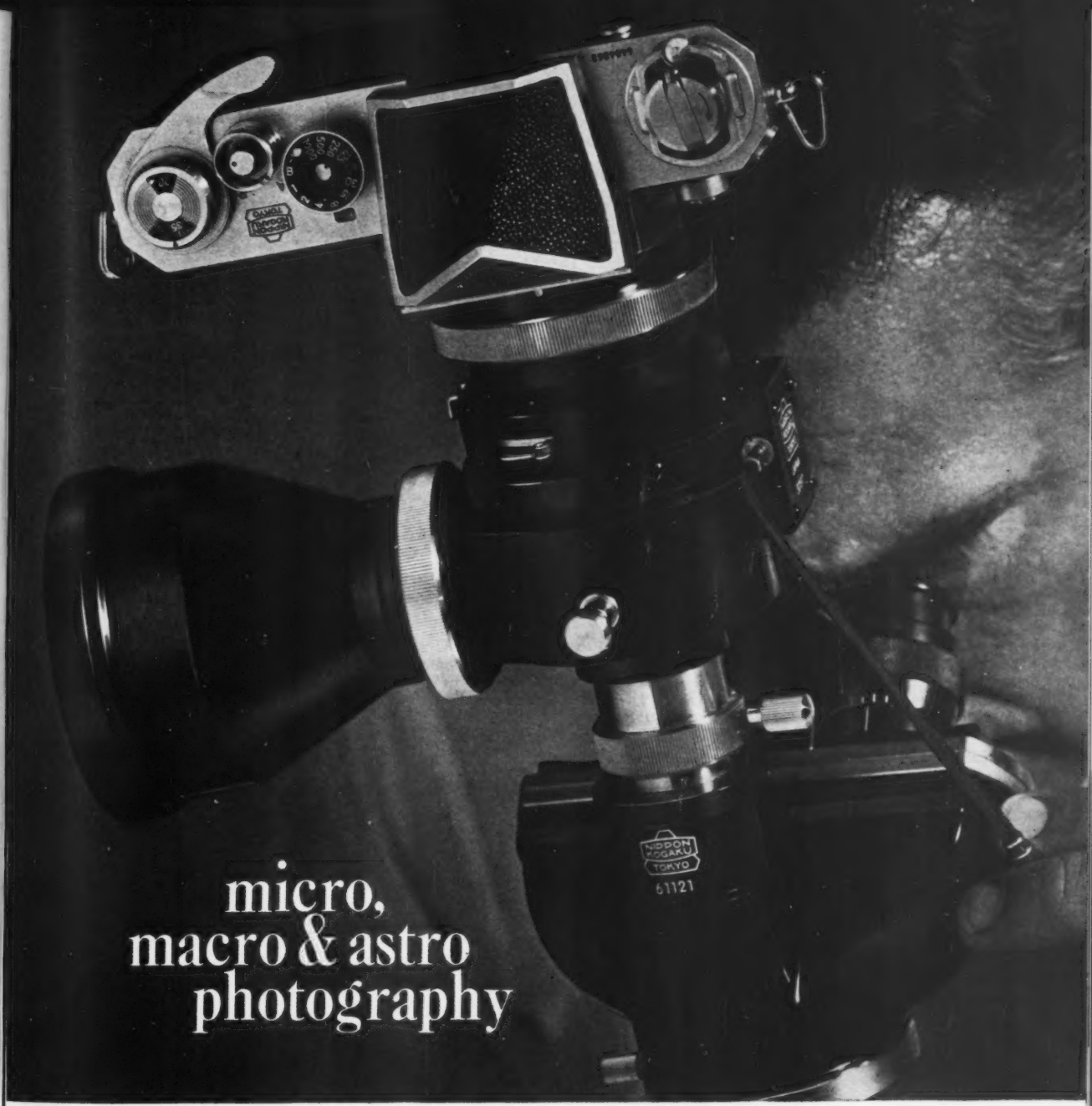
A step toward $225.

The two young Katchens *above* were taken by Katchen with a Rolleicord and electronic flash. So don't plan on soliciting the Katchens.

Curious about any other ads?

ON THE ROAD • • •

MODERN's fast-moving executive editor, Burt Keppler, has lately been speaking his way across the country. First stop was for the Kent State University Short Course in Photojournalism in Ohio, where Keppler delivered the keynote address, "Photojournalism: Dream and Nightmare," drawing a vivid picture of the perils and problems of the struggling free-lance. After informal discussions, Keppler shifted gears (and topics) and is now heading for California, where he will continue to instruct, criticize and provoke as head of a photographic workshop on technical tools at the 2nd Annual Photojournalism in the West Conference, September 26-29. Incidentally, if you'd like to attend the conference, have a vacation in the West and dig photography with Keppler and other noted photographers, editors, writers and art directors, write to: Dept. of Conf., Asilomar Photojournalism Conference, University Extension, U. of Calif., Berkeley 4, Calif.—THE END



exemplifies the almost unlimited versatility of the Nikon F

Even beyond its role as an art form, a news-gathering medium, a personal record of people and places—photography is a tool. And the Nikon F automatic reflex has become an invaluable aid to science, to industry, to education, and to countless other endeavors which make up the fabric of progress in our modern society and technology. For it is in this realm that the Nikon F reveals its fullest capabilities.

The Nikon F commands a complement of more than twenty interchangeable lenses upon which it can draw to meet the most critical and most unusual picture problems. And it is further implemented by an almost endless variety of accessory aids to fit it for photo micrography, macro and telescopic photography, and for every conceivable close-up and copy requirement. The scope and versatility of the Nikon F automatic reflex are virtually unlimited. Its picture capabilities extend from the infinitesimal to the infinite. A battery-operated motor drive can be used for completely automatic operation—in-hand or remote, wired or by radio control.

Any impulse can be used to fire the motor-equipped Nikon F, and any phenomenon can be used to originate the impulse. Rapid sequences, time-lapse and motion studies, automatic surveillance, data documentation—are a few of the more obvious applications. If you have a photographic problem you consider especially challenging, let us show you how capably it can be handled with the Nikon F. For further details, write to Dept. MP9

NIKON INCORPORATED, 111 FIFTH AVENUE, NEW YORK 3, N. Y. IN CANADA: ANGLOPHOTO LTD., MONTREAL 8, P. Q.

LETTERS TO THE EDITOR

A Plate for Your Thoughts

This special dispatch appeared in the Boston Herald 55 years ago, under the heading COLORADO MAN SAYS HE PHOTOGRAPHED THOUGHT.

"Colorado Springs, Col. Feb. 26, 1906.—A. H. Cutting of Colorado City says he has demonstrated that magnetic or vital fluid from the brain makes its mark upon a photographic film and reproduces the object of thought.

"On Thursday a friend went to Mr. Cutting's office and told him that he had just read of Maj. Darget's experiments in photographing thought. Cutting at once said he would try it. He took a photographic plate from an unbroken package, and, accompanied by his friend, went into a darkened cellar. The plate was tied across his forehead, and for 30 minutes his thoughts were concentrated upon the features of his father, whom he remembered only by a picture. When the plate was developed a distinct outline of his father's face was there.

"Maj. Darget of the Polytechnic School of France, who made the discovery of thought in photography some months ago, named the agency N-ray, and calls that human magnetism."

I cannot recall having read of any experiment of such a nature. Perhaps some of your readers can. Medical science has, by means of the encephalograph, proven that an electrical current is generated by the brain and can measure deviations in the amount of that current when thought is directed toward one certain thing or under great stress or fear. It would be interesting to know if these brain currents have ever been recorded on film in the form of static lines and if so, were they decipherable as to certain patterns. The outline of an object as described in the clipping seems rather far-fetched.

Rockland, Maine — John A. Low

Semper Helpful

As we depart the United States and point our bow toward Africa, I should like to extend my most sincere gratitude for the generous and important contribution your organization has made to Operation SOLANT AMITY. (*We have donated 1200 back copies of* MODERN PHOTOGRAPHY *for distribution among the peoples of Africa.*—ED.) Your participation in this all-important cruise reflects the true meaning of the concept of the President's

OFFICIAL PHOTOGRAPH U.S. NAVY

MODERN (arrow) visits Africa

People-to-People Program. We are honored to be a part of that program and privileged to represent the American people in this notable endeavor.

E. B. Fluckey

Rear Admiral, U.S. Navy

Slide Exchange

I would greatly appreciate your allowing me the use of your Letters column, in order that I might get in touch with any fellow 35mm addicts.

SETTING NEW STANDARDS OF EXCELLENCE AND VALUE THROUGH CREATIVE ENGINEERING

Unfortunately, my government's rather stringent currency exchange regulations make it impossible for me to import color slides from non-sterling areas, and I have to resort to methods other than those involving monetary exchange.

I am prepared to forward to anyone, anywhere, typical South African scenes (wild animals, including shots of lions, elephants, rhinos, giraffes, crocodiles, buck, birds, etc.; African life, including tribal scenes among the Zulu, Xhosa, Basuto, Ndbele; and various other shots, e.g. Victoria Falls, Zimbabwe Ruins, Congo Caves, landscapes, etc.), in exchange for slides of their countries.

May I, in conclusion, tell you how much I enjoy your excellent magazine, but why must we wait a month between issues?

Philip P. Wannenburg
P.O. Box 139
Oudtshoorn, C.P.
Union of South Africa

Experimental Mathematics?

In the May 1961 issue, page 74 (Ken Josephson's Experiments) you say: "Thus if the total exposure for a given subject was 1/250 sec. at f/5.6, and Josephson wanted to double-expose, he would shoot twice at 1/125 and f/5.6."

In making double exposures Josephson will not only double-expose the film but also double the time of exposure (1/125 + 1/125 = 1/60!!). Right? If he wanted to have a total exposure of 1/250 at f/5.6, wouldn't he make two exposures at 1/500 at f/5.6?

Corpus Christi, Tex. Richard Faught

Reader Faught, together with several other sharp-eyed readers who can add fractions better than our editors, gets an A while red-faced editor brushes up on high school math.—ED.

Old Paper Never Dies

I have just read in the July "Coffee Break" of the man in Texas who attempted to use 20-year old film. Recently I came upon some photographic paper which was dated at about the same time, 1941 and '42, and there was so much of it I couldn't let it be wasted. So, I tried it out, and most of it was still good. Most of it was Kodabrom, double-weight with something like a Medalist G surface. I found that by exposing it longer than usual and giving it a shorter time in developing, I minimized fogging to a degree that makes it difficult to tell that the paper is old. Of course, with this reduced time of development, the contrast is notably reduced, but for proof work it's ideal.

Clearwater, Fla. William A. Myers

NEW products

Information and specifications for the products here described are supplied by the manufacturer, and do not constitute tests by MODERN PHOTOGRAPHY.

5 New Arca View Cameras

The five new Arca cameras include a 2¼ x 3¼, two 4 x 5's, a 5 x 7 and 8 x 10 models. These cameras have accessible controls with spring-loaded locking notches provided for standard camera positions. Two sets of angle scales aid in parallel positioning of the lens and image planes. A full range of tilts and swings is possible. Each camera is

(Continued on page 17)

all automatic...all-time value!

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ZOOM PROJECTOR
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PROJECTA-VIEWER. Exclusive powe editor. Single-knob control channel film at reduced wattage onto big bright editing screen. Notcher mark unwanted frames. Viewer swings asid for full-screen projection. Edit, splic with Mylar tape splicer.

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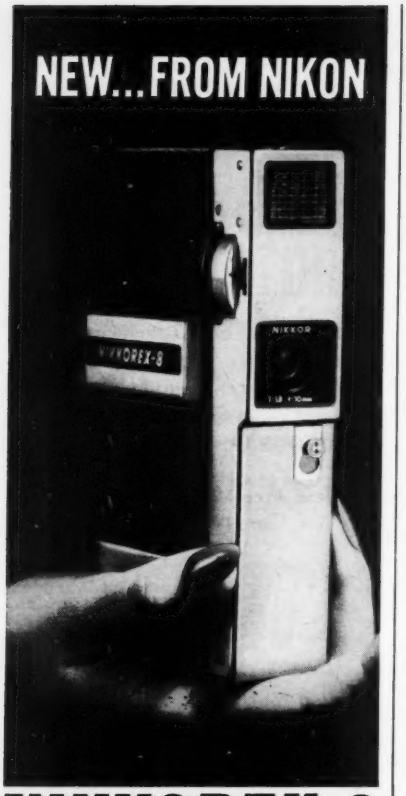

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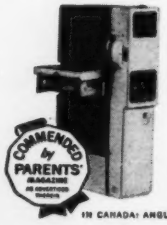
☐ **10mm NIKKOR f1.8 UNIVERSAL FOCUS LENS** gives you famous Nikkor quality for overall sharp movies from 3 feet to infinity.

☐ **BATTERY-OPERATED ELECTRIC MOTOR** runs camera for as long as finger is on button. Operates on 4 standard penlite batteries. The Nikkorex-8 is the ideal family camera. Anyone can operate it and get perfect movies by simply pushing the button.



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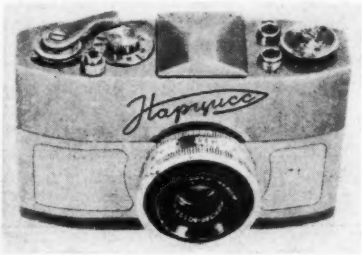
BEHIND THE SCENES

Russians will mass-produce precision SLR ultraminiature—super-wide ultraminiature on the way.

The single-lens reflex is going ultraminiature—at least in Russia. Mass production will soon get underway on a 16mm SLR making 25 pictures 14 x 21mm on 16mm film. It's claimed that the camera, named the Nartsis (Narcissus) produces the largest picture area size with the smallest camera body of any ultraminiature. A 35mm f/2.8 Industar-60 lens in a threaded interchangeable lens mount focuses to about 18 in. Smallest aperture is f/16.



Nartsis is Russian ultra SLR.

The Russians have not indicated any information about the shutter or its speeds but it appears to be a focal-plane. It's synced for electronic flash at 1/60 sec. or higher. The direct eye-level reflex prism is interchangeable with a mirror reflex finder. The entire back slips off for loading. The film is spooled in a light-tight cassette and feeds into a second cassette when the rapid wind lever (which also winds the shutter) is thrown. There doesn't appear to be any need for rewinding the film into the original cassette but a rewind system is provided anyhow.

Apparently the Narcissus is no toy, although it's stated that it will be "handy for travel." Other uses listed for it are: macro-, microphotography, and medical photographs taken within the human body. Since it does have a removable interchangeable lens and reflex focusing, just about any lens can be fitted to it provided that you can get hold of the proper adapter.

The Narcissus is 4 in. long, about 2½ in. high and slightly less than 2 in. from front of lens to camera back.

The Russians are not the only ones seeking to diversify the ultraminiature. The Japanese Viscawide also uses 16mm film but makes 10 shots each 2 1/16 x 13/32 in. covering a 120° horizontal and 24° vertical image. The camera is 4 3/4 x 2 3/32 x 1 3/4 in., weighs 1 lb. 1 oz. It has a 25mm f/3.5 three-element fixed-focus Lauser lens and two shutter speeds, 1/60 and

It made the picture *below.*

1/300 sec. The lens has aperture stops to f/16. During exposure the lens swings on its axis while a slit in the focal-plane shutter travels across the film plane. The camera uses standard perforated 16mm film.

Arca reflex will appear

After being swamped with requests for information on when (if ever) and by whom (if by anybody) the Arca 4 x 5 and 2¼ x 3¼ combination single-lens reflex and view camera systems would appear in this country (see Photokina Report, MODERN, January 1961), we're happy to have some affirmative answers. The importer will be the Standard Camera Corp., 319 Fifth Ave., New York 16, N.Y., and we expect to have a test report on at least one size Arca reflex soon.

Argus to go for the SLR?

While Argus may be reissuing fine if somewhat obsolescent vintage cameras at bargain prices (the C3 is $29.95), no grass is growing under anyone's feet at the home base in Ann Arbor, Michigan.

The wind blows news of a 35mm single-lens reflex with two zoom lenses, one a wide-angle to normal, one a tele zoom. Where will the camera be made, here, Japan, Germany, Liechtenstein? (Don't laugh, that's where the Rectaflex factory moved from Italy.) No comment from Argus, but intimations are that the lenses will be U.S.A. born and bred.

Associate Editor Mike Matzkin, in gleaning this information during a

(Continued on page 14)

Real swinging ultrawide Viscawide ultraminiature covers 120°.

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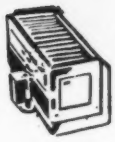

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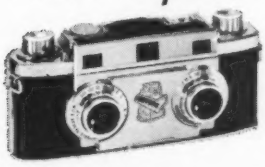

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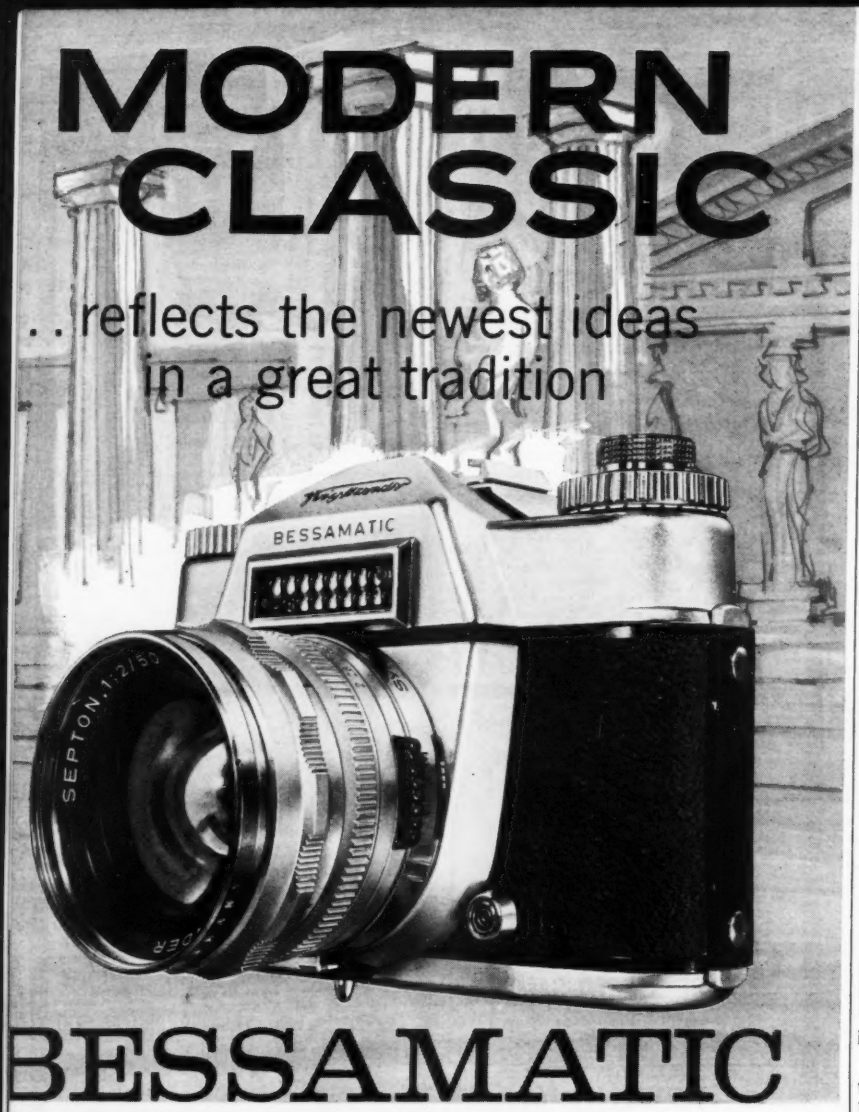

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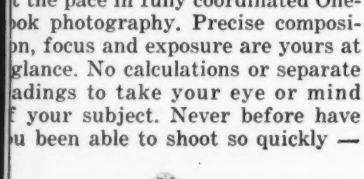

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BEHIND THE SCENES

(Continued from page 12)

tramp around Ann Arbor, also learned that Argus engineers are working in far fields—macrophotography. Can they really build a macro zoom lens with the light for both focusing illumination and shooting coming through the lens itself? If so, they'll have solved a major macrophotography stumbling block—how to light a subject effectively when the lens is on top of it.

A wider view

We've become slightly jaded with the rash of cameras making extra-wide pictures (how much further can you go than 360°?). Of course, most extra-wide cameras turn around like tops when they take a picture. If the camera remains still, the lens swings. Now we have a non-swinging lens for a non-turning camera which really

Possible "Behind the Scenes" mascot?

takes our breath away. The new Kinoptik 1.9mm f/1.9 lens in C-mount allows a 16mm movie or TV camera to see behind itself—a 197° coverage. It gives a round image 8.7mm in diameter. The lens is said to be sharp and brilliant, producing good tonal rendition. It costs a mere $1250, which probably isn't steep if you want an eye in the back of your head, particularly if it's the same one you have in front. Only thing in the way of a larger angle is probably the film and the camera.

Zoom finders

Word creeping out of the design rooms of the leading rangefinder camera manufacturers seem to indicate that range-viewfinder windows of future cameras won't use smaller projected frames to outline the views for various focal-length lenses. The finders will zoom instead to maintain a large picture area no matter the lens.

Another CdS meter from Sekonic?

Sekonic apparently isn't letting any grass grow 'neath its feet. Right after introducing the Microlite L-88 cadmium sulfide cell meter, they're getting

(Continued on page 35)

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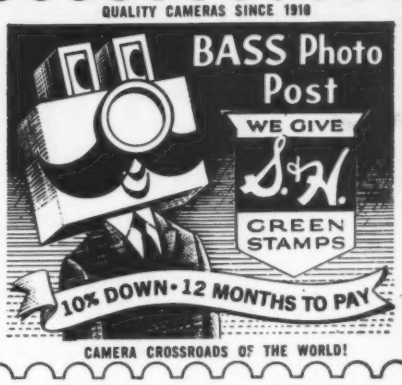

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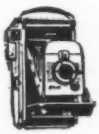

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#65 Wollensak 18mm 750W w/F:1.6 Lens	99.50

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Contax IIA F/2 Sonnar	174.95
Contax IIIA F/1.5 Sonnar	199.95
Contaflex Super F/2.8*	139.95
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Fujica F/2.8 35ML*	48.50
Kodak Signet 40 w/flash (New)	29.95
Kodak Signet 80 Used	49.50
Konilette	16.95
Leica M-3 (Body only)*	189.00
Minolta 35	29.95
Nikon F with F/1.4 Nikkor Lens (Used)	249.50
Olympus Auto Set	56.00
Olympus Autowide	62.50
Konica S F/1.8 (new)	86.50
Konica F Reflex (new)	259.00
Retina IIIS F/2.8	96.50
Voigtlander Vitomatic I*	62.50
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Rolleiflex T F/3.5 (used)	129.00
Polaroid 900 Kit (New)	147.50
Polaroid 110B Kit (New)	147.50

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Sub-Miniature (Latest Model)

F/3.5 Lens, focuses from 8" to infinity, speeds from ½ to 1/1000 second, Built in exposure meter in A.S.A.

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Large 2¼"x3¼" viewing area. Optical glass prism shutter. 400-foot rewinds. Focusing control. Includes dry splicer tape.

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Shpg. Chg. $1.50

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Dasco 3 section with lift. 60" open, 18" closed, 14" elevator.

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4 x 5 CROWN GRAPHIC
(Latest Model)

TRADE UP YOUR CAMERA

Acclaimed by Newspapermen, Professionals and Amateurs, Alike!

Includes Crown Graphic 4S with Graphic Rangefinder, Grafelite Flash Bracket and 135mm Schneider Xenar F/4.7 Lens with flash Synchro Compur Shutter; Grafiok Back has Ektalite Field Lens.

EASY TERMS. UP TO 24 MONTHS TO PAY **$20.00** Down payment

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TECHNIQUES TOMORROW

by BENNETT SHERMAN

The single-lens reflex of the future, Part I: Coming improvements in the optical system.

While the 35mm reflex with an automatic lens diaphragm and built-in exposure meter represents a great advance over cameras of, say, 25 years ago, some of the features are, by themselves, not new. For example, the automatic diaphragm idea can be traced back to an old and respected large camera: the Automatic Graflex. It's really the neat, compact combination that makes the present-day 35mm reflex the efficient and popular machine it is. In the same way, some of the future improvements may not be new in the absolute sense.

First of all, let's see what can be done about sharpness and resolution of the picture. As far as the lens itself is concerned, steady improvement can be expected, particularly as the rare-earth glasses become more widely used. In addition, clearer, more "water-white" glass, especially in the higher index flint types, will make the lens engineer and the manufacturer happier. Improvements in the sharpness and reduction in the graininess of medium- and high-speed films, added to the improvements in the lens, mean that we can expect performance equivalent to a resolution of 80 lines per millimeter for the entire camera before long. But wait a minute! This means that the depth of focus (and the depth of field) will be smaller. The camera manufacturer will have to make the camera to closer mechanical tolerances. Most important will be the need for more accurate focusing.

One solution we can think about is a new type of viewing system which will have some kind of true split-image rangefinder close to the ground-glass view. I can now hear some of you remind me of the split-prism rangefinder now in use in many reflexes. Well, these are all right for fast lenses of around normal focal length. But with a 58mm f/2 lens the rangefinder baseline is equivalent to less than an inch. This is hardly enough for the critical focusing we hope to have in the future. The Leica has one of the finest rangefinders ever made, with a baseline of about 1⅜ in. Only the most careful workmanship makes this rangefinder the success that it is. For our future SLR, the coupled rangefinder may have a baseline of 2 in. or more.

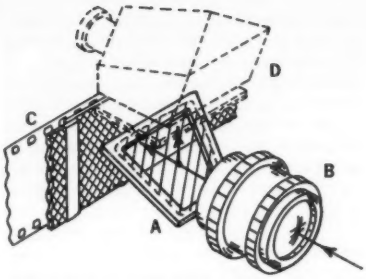
Borrowed from the movie camera

New advances in the 8mm movie camera lead us to the next idea, a permanent beamsplitter built into the space between the lens and the film. I've been asked often if this might not be applied to the 35mm reflex. Well,

Introducing the new

▲ *This needle lets you adjust exposure as you view.*

Kodak
TRADEMARK



THIN-FILM BEAMSPLITTER: The future SLR may have, instead of a moving mirror, a fixed semi-transparent film (A) mounted in a rigid frame. Light from the lens (B) can pass through beamsplitter to shutter and film (C) and also be reflected up to the prism for viewing (D).

the beamsplitter is in effect a block of glass with no optical power (it's not a lens) situated in the convergent beam of light going from lens to film, and it causes an increase in all of the aberrations of the camera lens. The lens designer tries to reduce the effect by designing the lens and glass block together as a single optical system. It works decently for the angles of view and focal lengths used in 8mm movie cameras; but in the high performance 35mm reflex, the problem is a lot tougher. This kind of beamsplitter is not out of the question for the future: time and acceptance by the camera user will decide. When that happens, the optical designer will have to come up with complex lenses to fit.

There is another type of beamsplitter which might do the job: the thin plastic film reflector. For a long time the National Photocolor Company of New York has been making this kind of device for the tri-pack, "one shot" color cameras. These require a large area beamsplitter without effect on the optical quality of the camera lens and without causing ghosts due to multiple reflection from the beamsplitter. Now, it may seem that this kind of beamsplitter is fragile, but it's surprising how well the thin film stands up to rough use.

A permanent beamsplitter may cause another kind of trouble: light leakage. If the viewing eyepiece is not completely shielded from light during exposure, some may leak back into the camera through the ground glass and fog the film. The moving mirror of today's 35mm reflex serves to block off this light when the exposure is made.

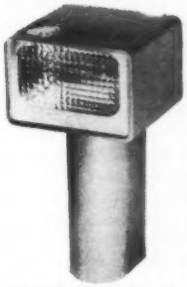
Accurate focusing; a new type of coupled rangefinder with its view within the ground-glass area; a higher level of sharpness with new lenses; and more precise machining in the camera itself—these are some of the things we might look forward to in the future 35mm SLR.—THE END

NEW PRODUCTS

(Continued from page 11)

fitted with three spirit levels. The cameras can be hand-held (with two hands) by adding a hand-shaped grip. All five Arca View cameras are made of lightweight alloys. The 8 x 10 model folds to measure 2½ in. deep complete with standards and monorail track. A full range of accessories is available. The five models range in price from approximately $225 to $643. Write:
STANDARD CAMERA CORP.
319 FIFTH AVENUE, NEW YORK 16, N. Y.

Two Heliotron Flash Units



Two Heliotron electronic flash units, the Special and the Supra, are fully transistorized, powered by nickel-cadmium batteries or direct from AC line. Both have a 40-watt-second capacity and transistor monitor circuit which turns the flow of current from the battery completely off when the capacitor is fully charged, saving current between flashes. The Heliotron Special, 6¼ in. high, weighing 17½ oz., gives 40 to 50 flashes per charge. The battery-charged Special unit recycles in 8-10 sec., and on AC current in 15 sec. Flash duration is 1/1000 sec., color temperature approximately 5600K, and guide number for Kodachrome, 36. The unit

(Continued on page 28)

Kodak Retina Reflex III Camera

with two-way automatic metering for "last-instant" control

Lift your Kodak Retina Reflex III to your eye, focus it on a youngster romping under a sky brimming with clouds. Camera at your eye, you don't see that cloud skate over the sun. But, instantly, you *do* see that your exposure needs adjusting!

For when the light changes suddenly, the meter needle in the corner of the viewfinder moves from center to warn you. You can refine exposure as you view, right up to the instant you shoot.

Dual electric-eye control. This meter needle in the finder is one part of the Kodak Retina Reflex III Camera's new dual electric-eye exposure-control system. There's also a meter needle in the camera top. Together, these two needles give you precise, continuous control of exposure.

The system works this simply. You select shutter speed, center the needle in the camera top—exposure's set.

Now sight through the finder. Focus critically. Compose. Has the light changed? No need to lower the camera to check exposure. A quick glance at the needle in the finder gives you the answer.

If it's off center, you can realign it without moving the camera from your eye! No need to upset a composition that's just right. No chance of fickle light spoiling a picture!

Two other design refinements: the shutter release is on the front of the camera, for a steadier grip; the viewfinder eyepiece has been enlarged. (If you wear glasses, this is a thoughtful touch you will appreciate.)

Of course, this new model offers all the precision features that have built a world-wide reputation for Kodak Retina Reflex Cameras:

• Full-area, corner-to-corner ground-glass focusing plus split-image rangefinder • Parallax-free viewing—see subjects the way the lens sees them • Ten shutter speeds to 1/500 plus self-timer • Coupled shutter-aperture controls—change shutter speed, your aperture is automatically correct • Automatic depth-of-field indication • Interchangeable lenses, 28mm to 135mm, all link up with the automatic controls • Full system of photo aids.

Kodak Retina Reflex III Camera with *f*/1.9 lens, less than $250. With *f*/2.8 lens, less than $215. See your dealer for exact retail prices.

Prices subject to change without notice.

The more you know about photography . . . the more you will count on Kodak

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

New Photo Books

KEPPLER ON THE EYE-LEVEL REFLEX, by Herbert Keppler, 164 pages. Amphoto, $4.95*

Burt Keppler has been fiddling with single-lens reflexes since he was quite a small boy. In the past 10 years he has paid particular attention to 35mm eye-level SLR's and in his position as an editor of MODERN has had the opportunity to examine and use all of them as they came along.

Now he has compiled his ideas and opinions about the 35mm eye-level SLR into a book which is the best I have read on this subject. The text is frankly opinionated and subjective and many people, myself included, are likely to disagree with some of his views about the choice and use of the cameras he describes. However, anyone who is all at sea about choosing one of the many SLR's now available, or anyone who now owns such a camera and wants to improve his use and enjoyment of it, will profit from reading Keppler's obviously sincere and conscientious appraisals and discussion.

The book is full of illustrations. There are a number of superb drawings which originally appeared in MODERN. Also a considerable number of instructional and functional photos, many from MODERN, a few of which suffer from being reproduced much smaller than the size for which they were designed. Keppler has wisely included many samples of his own work. These pictures show that in addition to writing about SLR's he can also use them skillfully.

Summary: Good book, and highly recommended for beginner or expert.
—J.W.

FROM DRY PLATES TO EKTACHROME FILM, a Story of Photographic Research, by Dr. C. E. Kenneth Mees, 324 pages, Ziff-Davis, $5.95

Before he died last year the world-famous photographic scientist Dr. Kenneth Mees put together a series of reminiscences about the growth of the science of photography. As an insider's picture of how and why certain technical aspects of the medium have developed, this book is excellent.

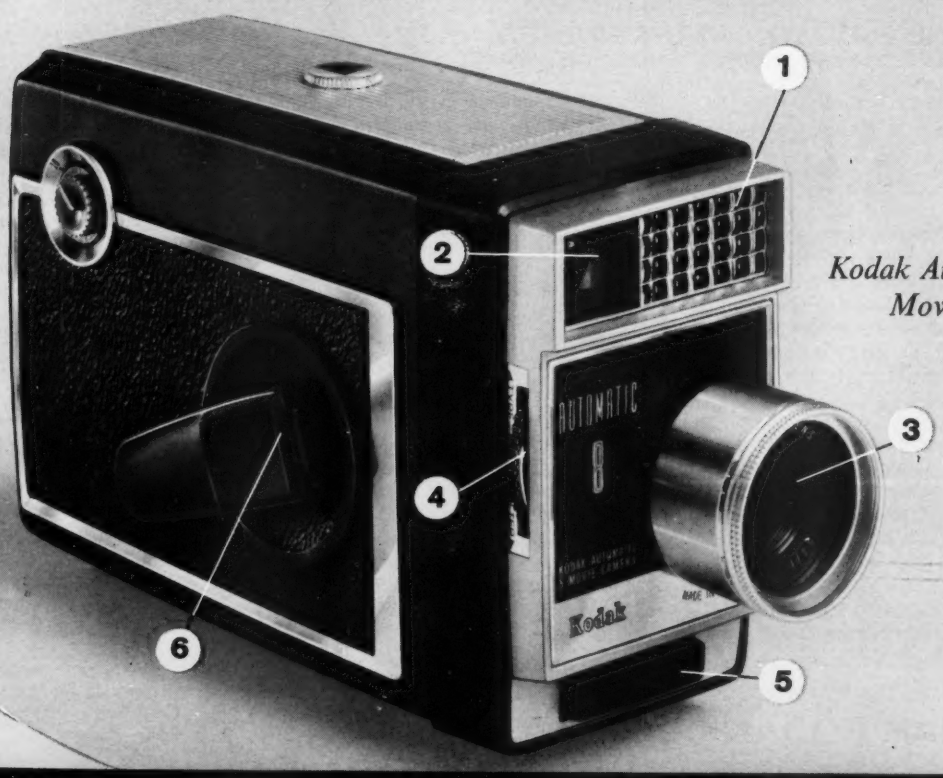
In 23 chapters Dr. Mees ranges over almost every phase of photographic science. He describes the history of Wratten and Wainwright, the English photographic manufacturers of the early 1900's. He discusses sensitometry, the all-important science of photographic sensitivity to light. In a number of the chapters he comments on different aspects of photographic chemistry and physics.

The book is well printed on high-quality paper, and its clear illustrations and diagrams contribute significantly to its usefulness. Unfortunately, no information is included on the development of the new Kodachrome II, and high-speed development systems, such as the Land-Polaroid process, are ignored. Even so, the book is most highly recommended to anyone interested in the science of photography.—B.S.

NEW MAMIYAFLEX C SERIES TWIN-LENS REFLEX GUIDE, by Kenneth S. Tydings, 128 pages. Chilton Co., $1.95

Disorder, confusion plus some good basic facts which belong and can be found in the Mamiyaflex C instruction booklet are served in the usual undigested, ungrammatical, topsy-turvy Tydings manner. Here's an example of his peculiar reverse logic. On page 12 Tydings enmeshes the reader in the intricacies of Kelvin temperatures. On page 15 he tells you how to load the

Feature #1 is worth



Kodak Automatic 8 Movie Camera

Kodak
TRADE MARK

camera. Example of his research methods: In describing the various models of the Mamiyaflex he writes: "The latest models of the Mamiyaflex C Series, as well as the older models operate basically in the same way. The newer models, of course, have the conveniences and advanced design developed from the previous models. However, all models will take good pictures."

A comprehensive table of contents does help the persistent reader to wend his way.—H.K.

NEW HEILAND PENTAX SLR GUIDE, by Kenneth S. Tydings, 128 pages. Chilton Co., $1.95

The author has decided to abandon the recommendation found in his other guides to set the camera's focusing first and then wander back and forth toward the subject until the picture is sharp. Herein he stands his ground and focuses his camera like the rest of us. Since Tydings does seem to have spruced up his information considerably, it seems unfortunate that he should slip in an entire section devoted to parallax correction—a most peculiar addition since no single-lens reflex has parallax error.

Tydings' approach to taking pictures remains as laughable as his illustrations of good photographs. Such horrible snapshots could easily be duplicated by a 10-year-old child with his finger over part of the lens. They are poorly exposed and horribly composed. However, there is some welcome relief from the Tydings shots since Asahi Optical Company, makers of the Pentax, have provided some good stock photographs.

Our favorite Tydingism occurs in the chapter on "Practical Color Information." He lists the visual emotional effects of colors as follows:

"Receding Colors (for backgrounds):

1. Violet: The unknown, the baffling.
2. Indigo: Discouragement, depression.
3. Black: Despair, the hidden, dignity.
4. Brown: Decay, aftermath of life.
5. Gray: Indecision, concern.
6. White: Purity, cleanliness."

Tydings' descriptions of Pentax equipment is fairly lucid and useful. There is a table of contents to help you fish out the information you want.

Things are looking up. This is undoubtedly one of his better efforts to date.—H.K.

HAMMOND'S TOURIST MANUAL FOR RUSSIA, compiled by John E. Felber, 192 pages. C. S. Hammond & Co., $1.95

Any photographer, amateur or professional, or anyone else who embarks for Russia or a satellite country without this American-passport-sized soft-covered book is out of his mind. A listing of just about everything you need to know to get along in the pink and red lands is listed. There are also maps, copies of the myriad Russian language forms you might have to fill out, important Russian telephone numbers and a whole page of useful Russian phrases. Editor's note to photographers: "Common sense should be used in taking photographs. In taking photographs of people, always ask their permission. This is common courtesy. Taking photographs inside of buildings, such as art galleries or museums, will in most cases require advance permission. Photographing inside the Lenin-Stalin Mausoleum is forbidden. Picture taking is also forbidden during the passage in the Moscow Volga or the Volga-Don Canals."

Well if you can't think of the right sign language or Russian phrase to ask permission, better use a long lens.

—H.K.

GERMANY, by Martin Hurlimann. 227 pages, 228 photographs. The Viking Press, New York, $12

Castles, churches, meadows, monastaries, statuary, rivers and courtyards from Aachen to the Ruhr are reproduced in well composed, splendidly detailed, half- and full-page photographs which are magnificently reproduced and utterly lifeless. Why? No life.

(Continued on page 21)

the less-than-$50 price

(the other 5 are pure bonus!)

Got an eye for value? Then take a close look at this sleek new Kodak Automatic 8 Movie Camera . . . and its price tag.

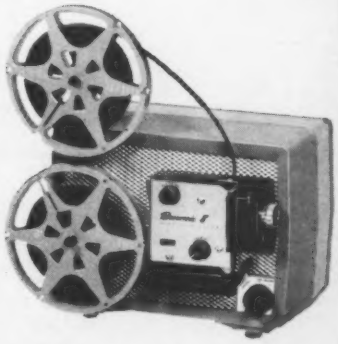
That electric eye (1) sets correct exposure for you automatically. All you have to do is aim, shoot. The electric eye even warns you when the light gets too dim. Colorful 8mm movies couldn't be easier to take!

And just check these other features: You view through a bright optical finder (2). The lens (3) is an extra-fast *f*/1.6 Kodak Ektanar. It gives you the extra lens speed you need to shoot earlier or later in the day, in shade or cloudy weather. A built-in "Type A" filter (4) lets you use indoor Kodachrome Film outdoors as well.

The shutter release (5) is two fingers wide, permits a steadier grip. Folding crank (6) winds up the motor fast. A governor stops the motor cold after its full-power run. No film wasted by a slow-running drive!

Loading is this easy. At the turn of a dial the camera pops open. You place the film in a grooved path, and your loop's correct. Snap the camera shut, the footage meter resets automatically.

Imagine—all this can be yours for as little as $5 down at most dealers'!



Enjoy automatic shows, too. Brownie 8 Movie Projector (A15) threads itself right onto the take-up reel, shows your movies up to four feet wide. Costs less than $55. See your dealer for exact retail prices.

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MOVIE VIEWER

WILLIAM JOHNSON

The use of lenses, Part II: The advantages and disadvantages of the long-focus and the zoom.

In talking last month about the wide-angle lens, I showed how its abnormal apparent perspective, though a partial disadvantage, could sometimes be turned to good account. The tele lens, of course, has the equivalent disadvantage of collapsed perspective.

While the wide-angle may tempt the movie maker with its great depth of field, the tele may discourage him with its shallow depth. This raises a focus problem if the subject is moving fairly close to the camera. (The night street scenes of Jeanne Moreau wandering in *Frantic* show clearly—or not so clearly—what may happen.) It raises another problem in medium or long shots since foreground objects may appear distractingly fuzzy.

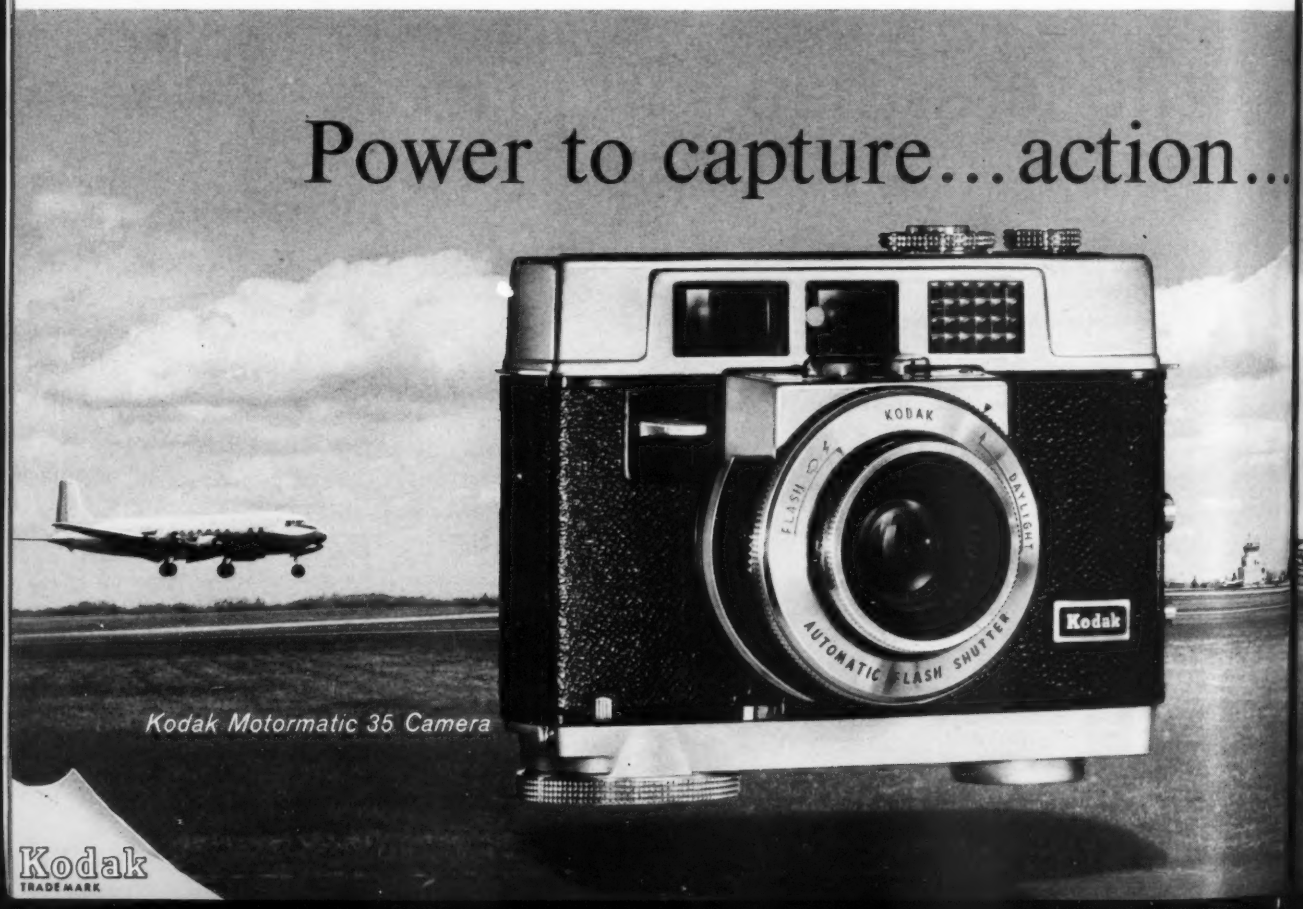
On the other hand, a sharp foreground with a fuzzy background is acceptable as a realistic view even when a normal lens would show a pretty sharp background. So for close-ups, the cinematographer can use a lens of quite long focal length, or open up quite wide, in order to separate the stars from the extras. Toward the beginning of *Elmer Gantry,* for example, there are some shots of Burt Lancaster among the revivalist congregation where the people in the row behind are blurred out of recognition.

Next to close-ups, the commonest situation that may call for a tele is violent or not fully controllable action. Exciting scenes can then be shot at little risk to the camera or crew. I believe that even the flock of sheep in *The Sundowners*—a pretty big and erratic flock, though—was often respected with the use of a tele. But the most extensive and dramatic scenes of this kind that I can recall occur in the original Japanese *The Magnificent Seven,* where director Kurosawa brings the muddy battle between samurai and bandits almost into your lap.

Occasionally the tele's collapsed perspective can be turned into an asset. I mentioned one example—increasing the menace of an oncoming tank—in my review of *The Bridge* (May 1961). This effect accentuates humor in an American short subject called *Powwow,* in which a college band going through a display rehearsal is shot almost exclusively at the long focal-length position of a zoom lens. As a result, the imperfections and uncertainties of the rehearsal are amplified both when the players are moving across the frame (in supposedly straight lines) and when they are moving toward or away from the camera (great exertions for little apparent headway).

You stay put, the scene comes in

The zoom lens—or at least, its zooming action—is not often used in feature movies. It cannot replace the traveling or crane shot because it produces the effect not of the camera moving closer to the subject but rather of the subject being drawn magically



toward the camera. A fine practical demonstration of the difference between dolly and zoom is given in *The Apartment*. Throughout the movie Billy Wilder makes use of fluid traveling shots—and then, suddenly, he zooms. This lone zoom occurs when Shirley Maclaine is lying on the bed in Jack Lemmon's apartment, and a visitor accidentally catches sight of her through the half-open bedroom door. The not-quite-natural looming-up of her image effectively conveys the visitor's wide-eyed surprise—while a traveling shot would have suggested that he sprinted over to the bed.

This riveting-of-attention use of the zoom is by far the commonest. It occurs in Hitchcock's *Strangers on a Train* (when Farley Granger, playing in a tennis match, notices Robert Walker staring fixedly at him from among a crowd of swivel-headed spectators); in Asquith's *Libel* (when Dirk Bogarde, at the end of the trial, suddenly thinks of the one piece of evidence that will prove his innocence); and in Leacock's *Hand in Hand* (when the little Catholic boy, about to enter a synagogue, sees the Star of David instead of the familiar Cross).

In the rare cases where the zoom is used at all extensively, it is generally combined with panning or even traveling actions so as to temper the "freezing" effect. Since the resulting combination of image movements looks pretty restless, it can most successfully be used for scenes of tension or violence. Robert Wise uses a combination of panning and zooming in *Odds Against Tomorrow* for the sequence where the three robbers are waiting moodily for their bank-assault rendezvous. Stanley Kubrick uses a combination of traveling and zooming in *Paths of Glory* for the sequence where Kirk Douglas leads his men in a desperate attack on the German stronghold (the camera travels parallel to the advance, zooming to and from Douglas as he keeps turning to urge him men on).

Around the releases

Rocco and His Brothers (dir., Luchino Visconti; phot., Guiseppe Rotunno; b & w) is a three-hour epic from Italy, a poor man's *La Dolce Vita* showing the fortunes (largely *mis*-fortunes) of a peasant family who move to the city. Visconti aims at the grand, sometimes theatrical manner, and the basic plot is excessively melodramatic, with the noble brother Rocco in conflict with the evil brother Simone over their love for a prostitute. But the way the scenes are set and the brothers are presented, in a loose chain of episodes, roots this melodrama in reality. And when Visconti is at his best, as in most of *Rocco*, his direction is superb and effortless, and his camera moves unobtrusively

(*Continued on page 23*)

NEW PHOTO BOOKS

(Continued from page 19)

For the most part Germany seems to be uninhabited save for sheep here and there. And no slums, no ruin, no action, no reality. Even Buchenwald appears to be an idyllic picnic spot. It's remarkable how Hurlimann has managed to put together so even a sampling of pictures from 35 divergent German photographic sources including such first-class talent as Toni Schneiders, Erich Angenendt and Alfred Renger-Patzsch.

Captions relegated to the rear of the book offer the usual picture postcard platitudes.—H.K.

MEET MR. LINCOLN, by Richard Hanser and Donald B. Hyatt, 132 pages, many illustrations. Ridge Press, $5.

The book is largely made up of photographs and drawings associated with the Civil War and Abraham Lincoln. All of the material in the book was originally used for the extraordinary television film "Meet Mr. Lincoln," produced by Project 20, NBC. Actually, cinematic technique is used in the presentation of the photographs and text that make up the book and this treatment makes the individual pictures seem more powerful than ever.

—M.A.M.

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...action...action...action!

Down the runway a plane gathers speed. You're set to catch sequence action with a Kodak Motormatic 35 Camera, and you've got power helping you.

Touch the shutter release for the first shot . . . instantly, spring power advances the film, cocks the shutter, counts exposure.

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Wherever you take it, the Kodak Motormatic 35 Camera is ready to catch the action or the mood before it changes.

Ready indoors, with automatic flash

control. You automatically dial the right exposure every time you focus—from 5 to 25 feet.

Ready for both simple and tricky lighting situations. Complete manual controls let you set your own *f*/stop on the *f*/2.8 lens and choose shutter speeds from 1/40 to 1/250.

Ready for fast focus on *any* subject. Viewfinder zone signal tells you when you're focused just right for a close-up, group, or scene.

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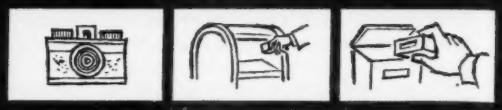

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16mm Magazine, 50-ft.	98c

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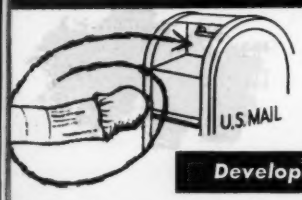

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MOVIE VIEWER

(*Continued from page 21*)

into the most revealing position. For example, there is one scene where the prostitute, cast back on Simone though in love with Rocco, gets drunk and nags sneeringly at Simone; he seizes and silences her with kisses. For this, Visconti has the camera follow the prostitute about in mid-shot, then travel in close as Simone advances on her; he cuts to a big close-up of the kisses, with the woman's face more than half hidden by Simone's out-of-focus head; and finally he travels back to mid-shot again as she is left standing there, defeated. There are many simple but powerful scenes like this, and to my mind they are better and more original than the grand climaxes. Giuseppe Rotunno's fine photography does much to keep the melodrama looking like reality.

Frantic (dir., Louis Malle; phot., Henri Decae; b & w) is a suspense

***Rocco* (right) and his brother Simone.**

***Frantic* killer trapped in an elevator.**

thriller from France, about a murderer who's trapped in an elevator, and meanwhile. . . . Well, the end is fairly predictable, but you should have quite an enjoyable time getting there. Unevennesses in the pace of the movie are compensated for by some interesting photography, from the mysterious opening zoom shots through some candid-style night street scenes.

In *The Cheaters* (dir., Marcel Carne; phot., Claude Renoir; b & w), the old wave director of *Children of Paradise* applies the same somber romanticism to a new wave theme: amoral Parisian youth. It's all faintly artificial until we get to the Truth Game in which the hero and heroine cheat, denying that they love each other. The intercut big close-ups as she cheats, and the even bigger close-ups as he cheats, bring the movie vividly to life.—THE END

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the MOVIE MAKER

by MYRON A. MATZKIN

Here are four major problems in shooting vacation movies and how you can solve them.

There are four major problems that seem to arise in vacation and travel films—subject selection, action, continuity and time. Let's take them one by one and see how you can make sure that your film isn't ruined by lack of attention to the major and minor details of actual shooting.

Subject selection: No one has an unlimited film budget. A vacation usually means being presented with a multitude of fascinating images. How do you stretch your film to cover them all? Well, you just may not be able to. But we do know one film maker who has a sensible rule of thumb: he avoids shooting anything that his eventual audience can see by looking in any travel folder, magazine, or at the local movie theater.

He seeks out the unusual aspects of a town—the tiny but beautifully designed church, an obscure but interesting open-air market, people at work or play (if what they're doing isn't already well publicized), an unusual side street which acts as a background for people as they really are—not as the guide books describe them.

Action: Remember that you're shooting movies—not slides. A scene without some action might as well have been shot with a still camera. The action needn't be intense in every shot. It can be nothing more than the slight rustling of the wind through a field of flowers. But where there's no action, create it. The need for creating action is most apparent in long shots of landscapes. If you don't want the shot to look like a static color slide, have someone walk slowly from one side of the screen to the other. The person should be off in the distance. This small piece of business helps in another way. As the viewer's eye follows the person, it also takes in the entire scene little by little, and the viewer's interest is thus held to the details.

A moving shadow on the side of a building can help relieve the deadliness of an architectural shot. And of course, cutting from long shot to medium shot to close-up is also effective—providing subject distance and camera angle are changed with each shot. If you have a zoom lens, it can be used effectively to bring life to statue scenes. Start zooming and pan from the foot of the statue up so as to end with a tele shot of the head.

Continuity: Getting smoothly from one shot to another is a constant problem. With vacation and travel movies it becomes even more of a chore if precautions aren't taken.

You won't have to worry about continuity until you start editing. However, by shooting the footage you need to make your movie a smoothly flowing whole, you'll prevent headaches later. Here's why.

You're bound to have jumps

Vacation and travel films tend to be slightly episodic. That can't be helped, since you'll travel to many places and see many things.

However, shooting the right transition scenes can make for good continuity. If you leave one place to go to another, shoot footage of cars, trains or airplanes that can be intercut between the two locales.

If you shoot a rodeo one day and a water skiing sequence the next, make a shot that shows the family leaving the rodeo and another of them getting into a boat and leaving the dock.

A brief sequence of a bag with travel labels on it can be used to bridge the gap between two places.

But above all, don't stop shooting a scene at a point midway in the action. Everything should have a beginning and an end—even if the scene is only as brief as a few seconds.

Time: Real time isn't movie time. For example, you might be shooting a craftsman making a piece of pottery. You want your movie to show all the details of the intricate work involved—but that would take an almost endless amount of film. Still, you are tempted to shoot as much of the action as you can. When you project the sequence at home it seems to take so much screen time that what was once an extremely interesting operation becomes a colossal bore. To avoid dead footage, provide your audience with an understanding of the making of pottery, rather than a how-to-do-it movie. In

(*Continued on page 40*)

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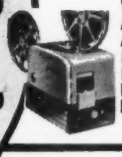

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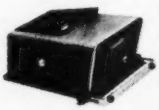

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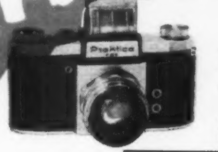

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Robot Royal 36, Zeiss F:2 Rfdr.	used	107.50
Sept 35mm Sequence camera F:3.5	used	34.50
Super Beauty II, F:1.9, MX	NEW	34.50
Yashica Pentamatic F1.8 Autom.	used	84.50
Voigtl. Prominent, Ultron F:2, MX, Rfdr.	used	46.50
Voigtl. Bessamatic, Reflex, F:2.8, Exp. meter	used	119.50
Voigtl. Vitessa T, F:2.8, Exp. meter	used	46.00
Zeiss Contessa F:2.8, Exp. Meter	used	38.00

Minox IIIS, F:3.5, synch.	used	47.75
Minox B, built-in Exp. Meter	used	82.50
Cam-Binox camera-binoculars	used	159.95
Minicord Reflex, Goerz F:2	used	29.50
Copy-stand for Leica, Canon, etc.	NEW	32.00
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Mohawk, portable Tape recorder	used	59.50
Steelman, Transistor Tape recorder	used	69.50

MISCELLANEOUS

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Norwood Super Director w/case	NEW	11.95
G.E. Golden Crown, Exp. Meter, latest	used	15.50
Gossen Lunisix Exp. Meter	NEW	63.50
Rapid-Wind for Leica, Contaflex	NEW	1.95
Leitz Focaslide copying attachm.	used	24.50
Extension bellows for S.L. Reflex	NEW	13.95
Kodak Stereo, F:3.5, synch. — NEW 25.00	used	14.95
Stereo Realist, F:3.5, Rfdr.	used	24.95
Wollensak Stereo, F:2.7, Rfdr. synch.	NEW	69.50
Viewmaster Stereo camera	used	39.50

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35mm Summaron F:2.8 W.A.	used	73.50
35mm Summaron F:3.5 W.A.	used	38.00
35mm Summicron F:2	used	128.75
35mm Nikkor F:2.5 W.A.	NEW	69.75
50mm Summitar F:2	used	32.50
50mm Summarit F:1.5, screw or bayonet	used	48.00
50mm Steinheil Quinon F:2 Ctd. cpl.	NEW	29.95
50mm Summilux F:1.4	used	118.00
85mm Steinheil F:2.8, coupled to Rfdr.	NEW	24.95
85mm Summarex F:1.5	used	118.00
90mm Summicron F:2, screw or bay.	used	169.50
90mm Elmar F:4 collapsible for M2 & M3	used	74.95
90mm Elmar F:4 rigid	used	38.75
90mm Elmarit F:2.8, screw or bay.	used	108.50
135mm Komura F:2.8 telephoto	NEW	59.95
135mm Hektor F:4.5 telephoto	used	87.50
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B&H 70DR, F:1.9, optical finder	used	188.00
B&H Turret Mag. F:2.7	used	19.50
B&H 200EE, F:1.9, Electric Eye Mag.	used	114.00
Cine Special I, F:1.9	used	138.50
Cine Special II, F:1.9	used	272.50
Cine Spec. 100' Mag.	used	68.00
Keystone A-7, F:2.7, 100'	used	21.95
Kodak, Mag. 16, F:1.9	used	19.00
Kodak K100, F:1.9, 100' roll	used	128.00
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17mm Kodak F:2.7 W.A.	used	17.00
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8mm MOVIE

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B&H 393E, Electric Eye, 3 lenses	used	49.50
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B&H 414P, Power Zoom El. Eye	used	134.50
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Kodak Mag. 8, F:1.9 foc. mount	used	15.00
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Revere 84, Turret, F:1.9, roll, var. speeds	used	24.00
Revere CA-1 or CA-3, Electr. Eye, F:1.9	NEW	36.50
Revere CA-118, Electr. Eye, Zoom	used	98.50
Revere CA-2 or CA-4, 3-lenses El. Eye	used	39.95
Revere 40, Mag. F:2.5	NEW	19.00
Sekonic Elmatic, F:1.9, 3 lenses	used	34.95
Wittnauer Cine-Twin, camera & proj.	used	68.75
Wollensak 23, Turret, Mag.	NEW	29.75
Sankyo R, 3-lens Turret F:1.9	NEW	36.50
Sankyo-Movimat El. Eye Turr.	NEW	48.00
Argus 500 projector	NEW	49.50
DeJur Ambassador projector	used	58.50
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Keystone K100, forw. reverse, discontinued	NEW	58.00
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B&H Monterey 500W	used	41.50

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½" Wollensak F:1.9	NEW	9.95
½" Wollensak F:2.5	NEW	3.95
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1½" Hi-Speed F:1.1 tele	NEW	16.50
Elgeet Zoom lens for 8mm Movies	NEW	36.50
Elgeet Synchronex Electric Eye lens for all 8mm cameras, F:1.9	used	14.95
Vistascope Wide Screen lens	used	7.50

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Polaroid 110, F:4.7, synch.	used	69.50
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6⅜" K.A. F:4.5 Supermatic	used	24.50
7" Aero-Ektar F:2.5	used	28.00
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10" Commercial Ektar F:6.3 synch.	used	129.95
90mm Angulon F:6.8, W.A. Compur	used	43.50
90mm Optar F:6.8 W.A. shutter	used	32.50
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180mm Tele-Xenar F:5.5 synchro shutter	NEW	49.50
12" Redar F:4.5 Betax shutter	used	59.50
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20" Zeiss F:5 lens	used	19.95
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28mm Tessar W.A.	used	28.50
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35mm Nikkor F:3.5 W.A.	used	47.50
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50mm Zeiss Sonnar F:1.5	used	39.50
50mm Nikkor F:1.1 high-speed	used	162.00
85mm Nikkor F:2, telephoto for Contax	NEW	87.50
85mm Zeiss Sonnar F:2, tele	used	49.50
105mm Nikkor F:2.5, for Contax	NEW	79.75
135mm Nikkor F:3.5 telephoto	used	69.50
135mm Zeiss Sonnar F:4, tele	used	54.00
180mm Sonnar F:2.8 with Refl. hsg.	used	148.00
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300mm Zeiss Tele for Contax	used	68.00
Zeiss Universal Viewfinder	used	26.00
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B&H Explorer, 300W, remote	used	48.00
B&H Robomatic, 500W, case	used	48.50
Quick-set 303, autom., 300W	NEW	27.50
B&H 500W Explorer Auto	used	56.50
Revere 888D, 500W, autom. Timer	NEW	79.50
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TDC Duo, 2¼x2¼ & 2x2, blower	used	39.50

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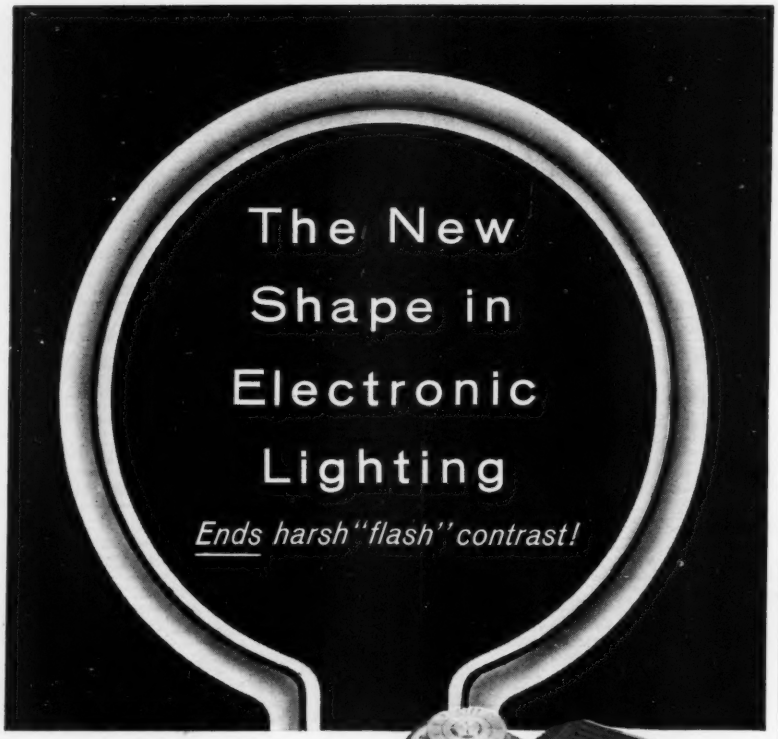

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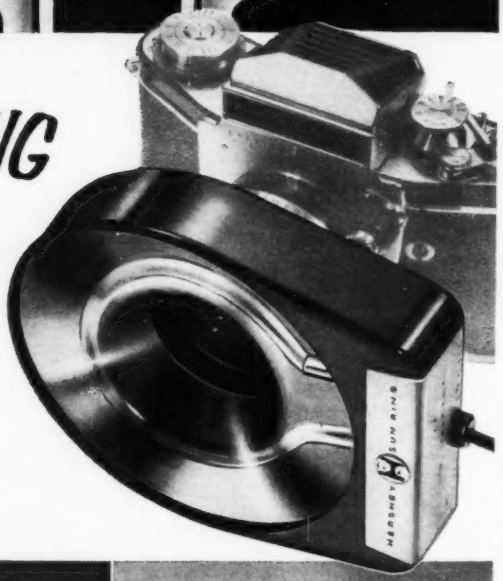

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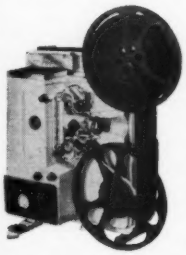
NEW PRODUCTS

(Continued from page 17)

has a built-in flash calculator dial and adjustable camera bracket. The Supra model, 7½ in. high and weighing 25 oz., has a 90-flash-per-charge capacity, 8-10 sec. recycling time on battery or 7 sec. on AC. Its flash duration is 1/1000 sec., color temperature 5600K, and the Supra has a guide number of 32-35 with Kodachrome. A chart atop the unit gives guide numbers for black-and-white and color films. Built-in camera bracket on the Supra folds into the unit for storage. Both units come with PC flash cord and AC/charge unit. Prices: Heliotron Special, $69.95; Heliotron Supra, $59.95. Write:
KLING PHOTO CORP.
257 PARK AVE. SO., NEW YORK 10, N.Y.

Automatic DeJur Projector

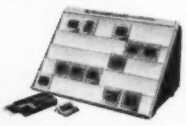


Completely automatic loading and self-threading are featured on the DeJur Metropolitan Model 707 8mm movie projector. The projector's f/1.5 lens zooms from 15 to 25mm. When you turn the projector on, room lights are turned off by an automatic switch. The 707 also has forward, reverse and still projection; DFA 150-watt projection lamp; rheostat speed control; swing gate; and built-in film trimmer. With case, the DeJur Metropolitan Model 707 8mm movie projector is priced at $139.95. Write:
DEJUR AMSCO CORP.
45-01 NORTHERN BLVD.,
LONG ISLAND CITY 1, N. Y.

Polaroid Transparency Film

Polaroid introduces Type 146-L PolaLine projection film, a high-contrast transparency film designed for copying charts or other work where sharp black-and-white contrast with no middle gray tones is desired. Rated at E.I. 200, each roll of film produces eight 3¼ x 4¼-in. transparencies in 10 sec. with all Polaroid Land cameras except the Highlander series. Type 146-L PolaLine projection film costs $3.49 per roll. Write:
POLAROID CORP.
CAMBRIDGE 39, MASS.

HPI Slide Sorter



The Slide Sorter, introduced by Hudson Photographic Industries, Inc., permits viewing up to 35 slides at one time. It has an 11 x 15-in. styron viewing surface, with five inclined shelves on which to place slides. The Slide Sorter measures 15 x 8½ x 8½ in. when set up and folds flat for storage. You can use a 40-watt household bulb, with 110- or 120-volt AC or DC current, for illumination. The HPI Slide Sorter comes with 6-ft. line cord and on-off switch, and sells for $4.95. Write:
HUDSON PHOTOGRAPHIC INDUSTRIES, INC.
IRVINGTON-ON-HUDSON, N. Y.

The 1961 Madison Avenue Handbook listing firms, agencies, studios and individuals connected with photography, modeling, publishing, etc., in six cities is available. Price is $4. Write:
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35MM

BY JOHN WOLBARST

With an SLR, what you see you get —but not if the focusing is out of whack. Here's how to check it.

In a single-lens reflex, the image of the subject formed by the lens has to travel two paths: (1) Via the mirror in viewing position to the ground glass, where you observe it through the pentaprism for focusing. (2) To the film plane, after the mirror flies up, to record the image on the film.

If the SLR is well made, the distance which the image travels to the ground glass will be exactly the same as the distance to the film plane, or within a tolerance so small as to have no effect on the ability of the lens to make sharp pictures.

From a practical standpoint all will be well if the difference is less than the depth of focus of the lens at maximum aperture at the closest normal focusing point. (The depth of focus is the distance which the film can be moved from the position of exact focus and still record a suitably sharp image of the subject on which the lens is focused. It varies according to the focal length and aperture of the lens and the standard of quality the manufacturer is trying to reach. It may be as small as two or three thousandths of an inch.)

If the camera is not very well made, or if some would-be mechanic has been tinkering with the viewing system, the lens-to-ground-glass distance may differ substantially from the lens-to-film distance. If there is a great enough difference, it may become impossible for you to get sharp negatives, no matter how carefully you focus.

Such a condition may be masked when shooting outdoors in bright light. At the small lens openings used the depth of focus may be sufficient to cover the error. However, when used indoors at wide aperture, the same camera may be chronically out of focus. Not long ago I tested an elaborate new SLR and found it to be so out of kilter that I was unable to get sharp negatives under any conditions, although examination showed that the lens itself was an excellent one.

So, I'm not discussing an academic problem, but one which can make itself a nuisance to you, and you too.

As an aid to focusing, most SLRs now incorporate a split-prism rangefinder in the viewing system as a standard or optional feature. In some cameras the prism rangefinder is the main or only focusing aid. How accurate are these devices?

My own experience is that such a rangefinder *can* be quite accurate and a real help in getting sharp focus. However, it requires extremely precise design and manufacture if it is to do its work properly.

Like any other fine optical part its accuracy depends on how much care and skill goes into making it and how many defectives the manufacturer is willing to throw away. There are at least three important ways in which the rangefinder's operation can be defective and cause incorrect focusing.

The prisms themselves may be badly made and even if everything else on the camera is correctly aligned the rangefinder will be inaccurate.

The prisms may be well made but installed in such a manner that the rangefinder and the ground glass don't focus on the same plane. Then you have to determine whether it's the rangefinder or the ground glass which is wrong.

Since the prisms are integral with or attached to the ground-glass viewing screen, their accuracy also depends on how accurately the ground glass is located. If the ground glass is out of position, as described above, then the rangefinder will also be affected, even if the prisms are perfect and are in correct relation to the ground glass.

Detecting misalignment

Fortunately, it is not difficult to make some simple practical tests which will give you a good idea as to whether or not your SLR viewing system is reasonably well aligned.

All you have to do is to prepare a suitable target (described below), focus carefully on it using the rangefinder, or the focusing spot on the ground glass, and then check whether or not the target is sharply focused in the film plane. The preferred way to do this is to actually make pictures on film. (I use Kodak Plus-X Pan or Panatomic-X and develop it normally in D-76, 1:1 or Kodak Microdol-X, 1:3.) However, a good check can also be made with a small piece of ground glass and a 10 or 12X magnifier.

Before going into this any further I want you to make sure that your eyesight is compatible with your camera's viewing system. From a distance of 3-3½ ft. and using your camera's normal lens, focus carefully on the subhead "With an SLR, what you see you get" etc. on this page. You should be able to see this sharply and clearly through the central portion of the viewing screen, and if you can read the small text type that's even better.

If the subhead is blurred or difficult to read no matter how you focus, there's no point in going any further with this test. Instead, you had better read my May 1961 column to find out

(*Continued on page 32*)

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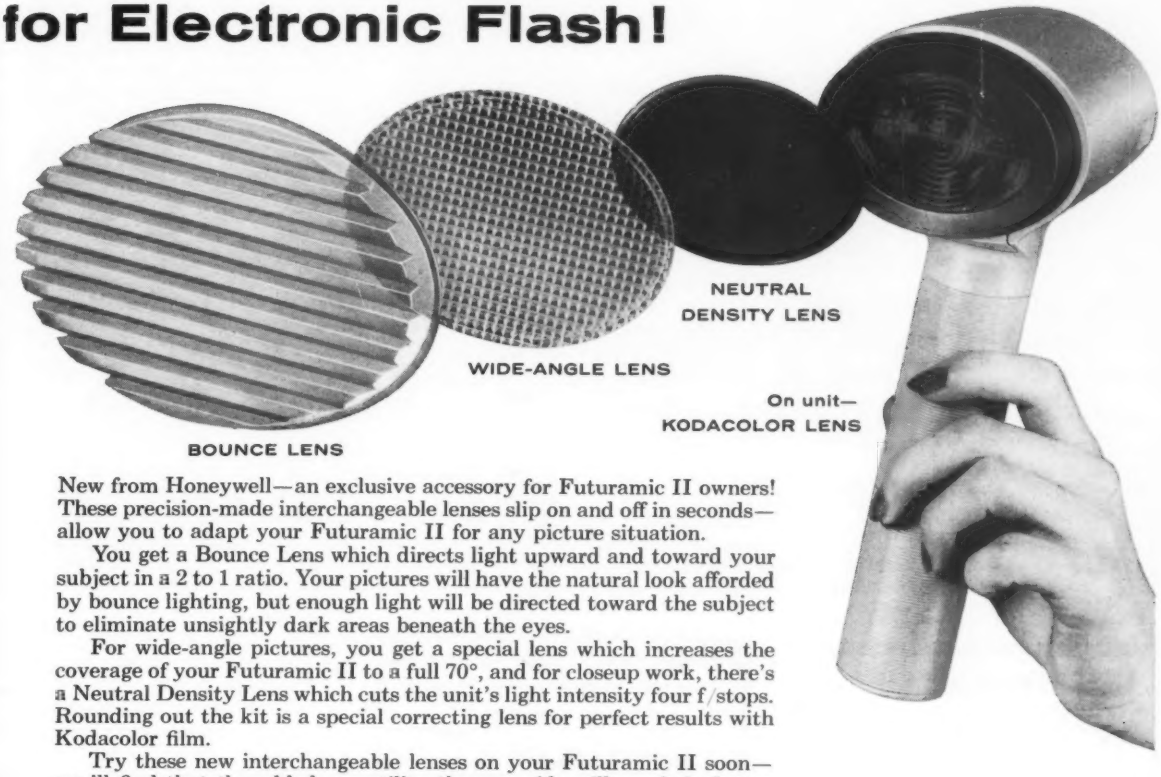
INTERCHANGEABLE LENSES

for Electronic Flash!



New from Honeywell—an exclusive accessory for Futuramic II owners! These precision-made interchangeable lenses slip on and off in seconds—allow you to adapt your Futuramic II for any picture situation.

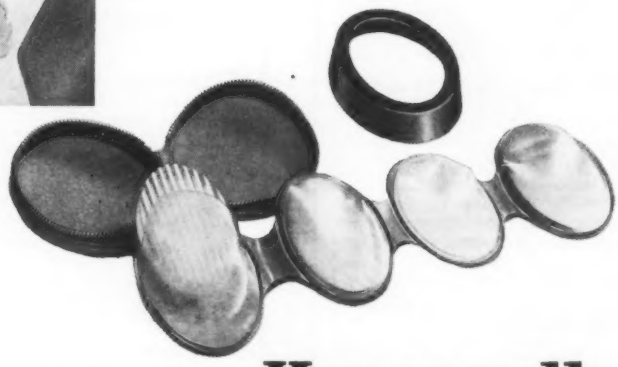
You get a Bounce Lens which directs light upward and toward your subject in a 2 to 1 ratio. Your pictures will have the natural look afforded by bounce lighting, but enough light will be directed toward the subject to eliminate unsightly dark areas beneath the eyes.

For wide-angle pictures, you get a special lens which increases the coverage of your Futuramic II to a full 70°, and for closeup work, there's a Neutral Density Lens which cuts the unit's light intensity four f/stops. Rounding out the kit is a special correcting lens for perfect results with Kodacolor film.

Try these new interchangeable lenses on your Futuramic II soon—you'll find that the added versatility they provide will result in better flash pictures every time!

Left—Bounce Lens gives you all the advantages of bounce flash, yet allows you the convenience of leaving your Futuramic mounted on camera.

Right—Neutral Density Lens lets you move in close—even with high speed films.



Accessory kit with four lenses, an adapter which slips over the nose ring of your Futuramic II and holds an accessory lens securely in place, and carrying case . . . no more than $8.95.

Futuramic II Strobonar electronic flash . . . no more than $59.95.

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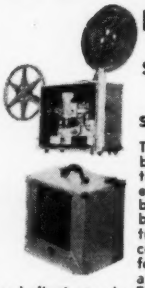

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35MM

(Continued from page 30)

what's the matter. Now back to the present test for focus.

For a target I use a page from MODERN similar to the one you are now reading. This is taped to a piece of cardboard which is propped up on the floor at a sharp angle (photo 1). Don't use a newspaper for a target.

Set the camera on a steady tripod and with lens wide open aim it straight down at the middle of the target, which must be well lighted but glare-free. Put a dark pencil or ink mark at the

1. TEST SETUP: This simple arrangement is highly useful for checking accuracy of viewing system. Black mark to identify target line has been exaggerated for this picture. Text gives details about camera height, aiming, etc.

end of a line of type midway down the page. This line of type is your aiming point and should run straight across the middle of the viewing screen.

I have found it most convenient to place the camera a few inches farther away from the target than the closest normal focusing distance. This allows some leeway in getting the sharpest focus. Therefore, most focal-plane shutter cameras will be focused somewhat closer (about 20 in.) than most leaf-shutter reflexes (about 3 ft.).

If your camera has no rangefinder, get the target line directly under the middle of the focusing spot and focus on it as sharply as possible.

If your camera has a rangefinder, locate the target so that the split between the prisms is directly on the marked line of type and also cuts across one of the thin vertical rules that separate text from ads. Now focus until the vertical rule is a perfectly straight line in the rangefinder. If that device is accurate, the point of sharpest focus on your film should be the line of type which is under the rangefinder split (photo 2).

Now photograph the target, giving about 1/4 or 1/5 the exposure you would give to an ordinary subject in

(Continued on page 44)

This could change all your thinking about color-slide projection!

The new Argus Electromatic 570

'Til now you've never seen a slide projector quite like this one. It's proof that a projector needn't be bulky . . . or hard to manage . . . to be a precision performer of the highest caliber.

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PICTURES in a MOMENT

by JOHN WOLBARST

Having this Polaroid picture trouble? An improved tab-pulling technique will help you to avoid it.

The interesting but unappealing designs that are spread over photo 1 are the result of a phenomenon known as "mistracking" which, in turn, is caused by improperly pulling the tab to start development. When you pull the piece of paper projecting from the slot in the end of your Polaroid Land camera, you force a small container (pod) full of developer chemicals to go between two steel rollers. These crush the pod and distribute the chemicals evenly over the face of the film.

Simple as it is, however, improper tab-pulling is potentially a great source of trouble. If you pull the tab too slowly, or if you hesitate in mid-pull, or *if you pull at an angle to the camera instead of straight out,* mysterious marks will appear on the print.

The mistracking marks of photo 1 are caused by pulling the tab at an angle. This causes excessive pressure on one side of the film as it comes around one of the rollers inside the camera back. A wrinkling occurs, then a slight tear in one of the paper layers that make up the complete film assembly, and you suddenly have lumps along one side of the negative (photo 2). These lumps cause the uneven development shown in photo 1.

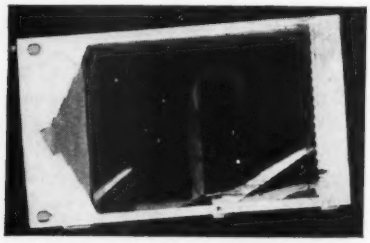
How to pull the tab

It's easy enough to say: "Pull the tab straight out." The fact that many people don't (or can't) indicates that there's a trap somewhere. There is, in the way you hold the camera and grasp the tab. Photos 3 and 4 show the approved grips. However, photo 5 shows a new idea.

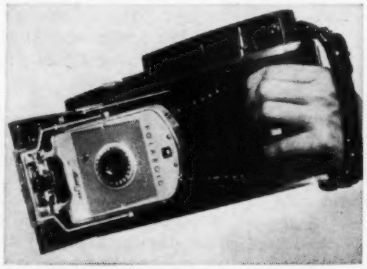
Instead of trying to hold the heavy camera up high in front of you while pulling the tab, let it hang naturally in front of you and pull the tab down, as shown. In this position the camera tends to align itself automatically as you pull, the tab comes out straight, and there's no mistracking.

While this may not seem to be a very important change in the overall picture taking technique, I can assure you that it can have a profound effect on your

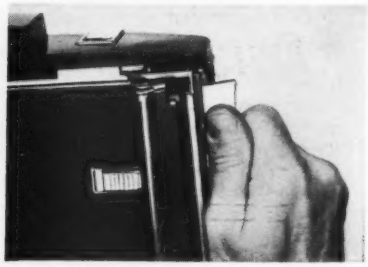
1. Marks like these are sure sign of "mistracking" caused by pulling tab at angle instead of straight.



2. Negative of photo 1 shows how bits of paper mask folded over film to cause mistracking marks.



3. First step in proper tab-pulling is to hold the camera this way with a firm but flexible grip.



4. Grasp tab firmly (not daintily) between thumb and folded fingers. You need to pull strongly.

results. Improper tab pulling causes many mysteriously marred prints and ruined rolls of film.

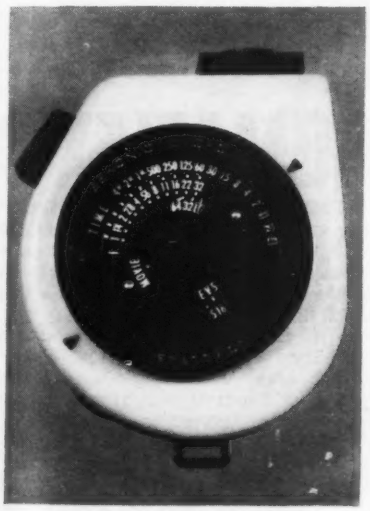
I'll be interested to hear from anyone who has been having tab-pulling troubles, and I'd like to know if this new technique is of help—THE END

5. Holding camera at angle shown, pull tab straight out swiftly, smoothly, without hesitation, all the way until film hits stop. Left hand should hold camera securely but not rigidly, so it can automatically align itself with exact direction in which you pull the tab. This should end mistracking troubles.

BEHIND THE SCENES

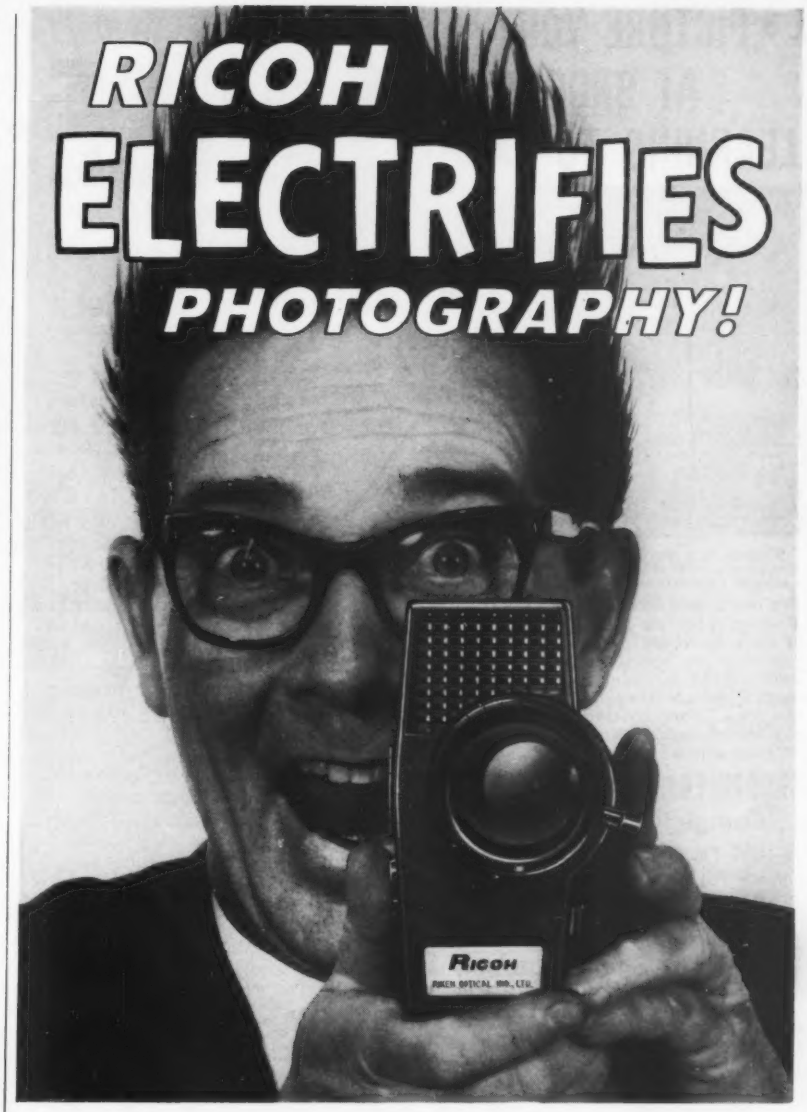
(Continued from page 14)

ready to announce (in Japan) a CdS meter which reads automatically. It's called the Microlite L-58. Just point the meter, press the button, release it, and you can read the various shutter-speed/lens-opening combinations directly from the scale. The meter has two sensitivity ranges, reading from EV 3 to EV 14 and from EV 7 to EV 18. To change to the low light range you unthread a small yellow filter from the cell window. It also



It fits the palm of your hand.

features an ASA range from 6 to 800, shutter speeds from 4 sec. to 1/4000 sec., stops from f/1 to f/32. The meter fits into the palm of your hand. It's 3 x 2⅜ x 1 in. and is powered by a single 1.3V mercury cell.—H.K.



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LARGE camera

BY ANDREAS FEININGER
Staff Photographer For Life Magazine

How the capabilities of the large camera helped me to solve a difficult triple exposure problem.

Some time ago, *Life* magazine asked me to illustrate the Benjamin Franklin Papers series. To convey the idea that Franklin's early experiments with electricity had, in certain respects, paved the way for today's spectacular electrical achievements, the editors had conceived the idea of opening this essay with a double spread showing one of Franklin's tiny static electricity generators beside the huge equipment of a modern high-voltage research laboratory, the whole topped off by a spark of "man-made lightning."

This, of course, didn't sound very difficult. The Franklin machine was in the Franklin Institute in Philadelphia, and the photograph was to be shot in General Electric's then brand-new Philadelphia Switch Gear Division not very far away. My idea was to borrow the Franklin machine, set it up in the G.E. lab, fire the spark, and shoot the whole thing in color with my 5 x 7 Linhof Technika model 1938.

The first jolt came when we were refused permission to remove the Franklin machine from the Institute. This meant, of course, that the picture would have to be a double exposure.

To shoot a spark

The second jolt came in the High-Voltage Lab. The big spark proved to last several seconds during which the flames fluttered up and down. How bright was this arc? How long would I have to expose my Ektachrome film to avoid underexposure? How short to stop the motion?

The spark appeared so intensely bright that I guessed at an exposure of 1/100 sec. at f/22. However, just to be sure, I decided to make a test shot on Polaroid film. To my surprise, the picture came out blank. Subsequent exposures established that the correct

(Continued on page 42)

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FOR EXAKTA, TOPCON. Set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. *Sh. Ch. 35c* $7.95
6 pc. set, but with one FOCUSING TUBE from 40mm to 55mm alone a $10. list. Complete set $11.50
2 in 1 Adapter, makes 5mm ext. Comp. List $10.00 ..... $4.95

FOC. TUBE 4-PC. EXTENSION TUBE SET

FOR PRAKTICA, PRAKTIFLEX, PENTAX, PENTACON, HEXACON, PETRI PENTA $6.95

This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, ½" x ¾" can be made to fill the entire 35mm negative or transparency! *Shipping Charge 35c.* Leather Pouch 99c.
4 PC., set, but with one FOCUSING TUBE, alone a $10.00 List, increasing maximum extension to 100mm. $9.95

PROXISCOPE SR.

WITH ELEVATING ACTION $4.95 — ONLY $2.99 IF BOUGHT AT SAME TIME AS EXTENSION TUBES or BELLOWSCOPE

An absolute must for any kind of closeup and copy work. Doubles up as perfect elevating attachment, with both tripod and camera fittings for horizontal as well as vertical fastening of camera. *Shipping Charge 60c*

- One of the most useful camera accessories for every practical photographer.
- Permits minute adjustments in a 4½" range on its geared track, with a positive lock at any desired point.

GENUINE LEATHER FILTERBANK HOLDS 6 FILTERS

Available in Ser. IV ($1.00), Ser. V ($1.00), Ser. VI ($1.25), Ser. VII ($1.50). ONLY 50c for Ser. IV, V, ONLY 75c for Ser. VI, VII, with your order for $5.00 worth or more of filters, closeup lenses. *Shipping Charge 25c*

NOTE: All series accessories fit series filterholders. If you do not have a filterholder, write, naming camera and lens. Ser. V $1.50, Ser. VI $1.95, VII $3.95, Ser. VIII $5.50.

DOUBLE RETAINING RING

Permits use of two closeup lenses (for extreme closeups: +2 and +3 make +5), closeup lens and filter (correction, conversion, pola), two filters, two minus lenses, at same time. Fits standard filterholders.
Ser. C or IV 85c; Ser. V 85c; Ser. VI 95c; Ser VII $1.50; Ser. VIII $2.60.

STEP-UP RINGS:
Ser. V to VI $1.35
Ser. VI to VII 1.85
Ser. VII to VIII 3.00

STEP-DOWN RINGS:
Ser. VI to V $1.60
Ser. VII to VI 2.25
Ser. VIII to VII 3.50

PRECISION MADE ALL METAL LENSSHADES (HOODS)

fit filterholders (adapters)
Series C or IV $1.40 Series V....$1.45 Series VIII $5.50
Series VI ....$1.75 Series VII $3.50 Series IX....$9.00

FOR THE TWINLENS REFLEX FAN

Rolleiflex — Ricoh Diacord — Rolleicord — Minolta AUTOCORD — Yashica — IKOFLEX

MAGNIFYING HOOD $2.95 PPD

FOR VIRTUALLY ALL TWIN LENS REFLEX CAMERAS
Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible.
Magnifying Hood plus deluxe Fieldlens $4.59

De Luxe FIELD LENS $2.49

WITH CLEAR CENTERSPOT FOR EASY FOCUSING — 50% off orig. list

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid.
For all 2¼" sq. twinlens cameras.

35MM ADAPTER FOR ALL TWINLENS REFLEX CAMERAS

Without installation, the Junior Minidapter enables you to use 35mm film in your 120 Rolleiflex, Rolleicord, Ciroflex, Yashica, Minolta, etc. —yet, you can change back to your regular size any time you wish. Minidapter comes complete with groundglass mask, cartridge adapters, counter, ready for use. *Shpg. Chge. 15c* $3.95

PARALLAX CORRECTING CLOSE-UP SETS $2.95* EA

BOTH for $5.79

Perfect portraits and close-ups every time — sets fit cameras without any adapters, are guaranteed to equal $20.00 sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". Low $2.95 price includes 2 close-up lenses, prism. Leather case, single 39c, double 69c.
Coating of taking lens—50c extra per set *Sh Charge 15c*

BAYONET MOUNT for Rolleiflex (Bayonet size I) (f:3.5) 2¼ sq. & 4x4, Rolleicord, Diacord, Minolta Autocord, Yashica 2¼ sq. & 4x4
SLIPON MOUNT for Ciroflex, Yashica A, Graflex 22 (32mm)

NEW: Ctd. #3 Bayonet Mount set, 13" to 10", in leather case $4.79
COATED CLOSEUP OUTFIT: #1, 2, 3 COATED PARALLAX-CORRECTING BAYONET SETS, in triple case, complete only $11.95*

*BAYONET COATED FILTERS *50% Off List

For Rollei F:3.5, Minolta Autocord, Yashica ea. $2.19—3 for $5.98†
Your choice of red, green, yellow, 82A, 80B, 85C, Skylight, diffuser.

Special Square Bayonet Shade $2.98

BAYONET FLASH MOUNT 1.98* PPD

Fits Rollei 3.5, Autocord, Yashicamat, other bayonets, holds flashgun in ideal position.
COMBI. OFFER B-F: Flash Mount with BC Bounce Fanflash, with tester, standard cord, ext. outlet, $5.55
Shipping Charge 35c

PARALLAX-ADJUSTER FOR ALL TWINLENS REFLEX CAMERAS

$1.98 Compensates for difference between viewed and exposed images — works even with extreme closeup lenses! *Sh. Ch. 20c*

*Bayonet Mounts, Filters, Shades, Closeup Sets for PLANAR, XENOTAR available at Higher Cost.

Matching AUXILIARY TELEPHOTO—WIDEANGLE LENSES

FOR ROLLEIFLEX (exc. 2.8), ROLLEICORD, YASHICA, RICOH, AUTOCORD, IKOFLEX
Complete with bayonet adapter-filterholders, topgrain case. Set consists of matched viewing & taking lenses.
TELEPHOTO OR WIDEANGLE SET "66"...... $19.95
Combi Set, all four lenses $35.95
For 4 x 4 cameras, Set ....$14.95 Combi Set (4 lenses) $27.95
Ship. Charge each lens set 35c, both sets 75c

Top Drawer TOP GRAIN Gadget Bags

TOP DRAWER B 11x8x5½" 10.99 B-AF $12.09
TOP DRAWER C 12x9x6" 13.99 C-AF $15.39
TOP DRAWER D 16x11x6" 16.99 D-AF $18.69

Shockproof AIRFOAM LINING, protects your valuable equipment — order models "AF" (above).

Open up 'top drawer' only, when you need small accessories — no need to waste valuable time rummaging through gadgetbag itself! Unique double zippered 'top drawer' holds film, filters, shades, other small accessories; camera and bulky accessories stay in bag proper. Luxurious features include topgrain pigskin construction throughout, zipper pocket inside cover, two amplesized side pockets, two outside pockets, tripod-holding straps, adj. carry strap with shoulder pad, two locks and keys, bottom studs, elegant lining, two wraparound zippers—the ultimate in luxury and convenience.
Three roomy sizes, for amateur and professional, for all models movie, 35mm, twinlens, press and Polaroid, are priced at a third of what you'd expect to pay for such bags *Shpg. Wts. 5, 6, 7 lbs.*

CHANGING BAG

"The Portable Darkroom" $3.95

Double zippered inner and outer bags—made of the finest cloth—100% light proof even in brightest sunlight. Use in emergency, with film torn or pulled off the spool in a 35mm camera, for reloading cut film holders, for developing film when no darkroom is available. Ample 17" x 16" working space plus elastic sleeves. *Shipping Charge 40c.*

PROFESSIONAL MODEL: 27x30" working space, *Sh. Ch. 60c* $6.95

$2.00 SPIRATONE WITH A PISTOL GRIP — Steadier, sharper, faster, handheld exposures complete with cable release. Holds movie or still camera in readiness—reduces blurring. Postpaid.

WANT TO START OR COMPLETE A DARKROOM? Quality enlargers, timers, easels, dryers, trimmers, etc. at bargain prices. *Ask for free circular "DA"*

INFRARED FLASHBULBS — KODAK IR Data Book 50c, 20 exp. 35mm IR reload 60c. IR Filters Ser. V $1.30, VI $1.50, VII $2.00. SR, 8 for $2.40. *Shipping Charges Extra*

ADAPT YOUR PRESENT FLASHGUN FOR THE NEW TINY AG FLASHBULBS — Adapter with ejector, special 2" reflector with 24 AG Bulbs $3.40. *Sh. Ch. 10, 25c* 98c

MORE VALUES

Please see next page for more values by
SPIRATONE INC. Dept. M9 369 7th AVE NEW YORK 1, N. Y.

Silver Screen SLIDE TRAY CASE

Thanks to Spiratone's combining the facilities of a well-known projection screen with a famous case manufacturer, a dual purpose slide-tray storage case can be yours for half the cost of a regular case (when bought with trays or magazines). The luxurious two-tone leatherette-covered case holds 12 trays or magazines. The hinged cover is removable and contains a genuine silver screen, made of the material used in $40.00 units. Use for daylight or for small group projection—with amazing brilliance, $10.95.

DETACHABLE

Airequipt MAGAZINES WITH COVERS
2 for $3.30 12 for $19.95 *Sh. Wts. 2 & 6 lbs.*
OFFER A-6 SILVER: 6 Airequipt Magazines in silverscreen case. *Shpg. Wt. 8 lbs.* $14.22
OFFER A-12 SILVER: 12 Airequipt Magazines in silverscreen case. *Shpg. Wt. 12 lbs.* $24.22

SLIDE TRAYS for TDC, B & H

VIEWLEX, KEYSTONE, ANSCO, SAWYER
LOWEST PRICES EVER! 30¢ ea.
Extra strong plastic trays, hold 30 cardboard and glass slides, intermixed, with index. *Shpg. Wts. 3, 5, 20, 50 lbs.*

In Lots of 120	4 for	12 for	48 for	120 for
	$1.95	$4.98*	$17.95	$36.00

OFFER TDC-12 SILVER: 12, 30 cap. trays in silverscreen case. 8.22 NEW 40 CAPACITY TRAYS 12 in carry case in silverscreen case $12.22 $7.48
Shipping Weight: 8 lbs.
*With sturdy carry case for 12 (30 cap.) *(Illustrated below)* only $5.48

SLIDE TRAYS for REVERE

559, 555, 888, 503, 505, 808, WOLLENSAK 815

Sturdy trays, hold 36 cardboard and glass slides, intermixed, with index.
12 in carrying case. $9.48
OFFER R-12 SILVER: 12 trays in silverscreen case. *Sh. Wt. 6 lbs.* $14.22
REVERE 888 SPECIAL: Remote Control 15 ft. Release plus 12 slide trays in carry case (offer R-12RC), $12.49; in silverscreen case $16.80.

Save 50% off comp. list on the meter that has "everything"!

BRAND NEW PHOTO ELECTRIC Spiratone EXPOSURE METER

Super Sensitive photocell reads reflected and incident light; settings for all shutters, incl. movie, Polaroid, LVS, EVS; ASA range from 3 to 3200; f stop range from 1 to 32; shutter speed range from 1/1000th to 16 seconds. *Sh. Ch. 35c*
Extra Sensitive booster with incident attachment, for poor light readings, list $3.50, only $1.95
$4.98 INCL. LEATHER CASE & STRAP
CLIP THIS OFFER FOR A FREE DIRECT READING ATTACHMENT WITH SPIRATONE METER AND BOOSTER ORDER, REG. 59c

Famous Make Tiny 1 1/2x1 1/4x3/4" CLIP-ON PHOTO-ELECTRIC METER
Fits accessory clip of all popular 35mm cameras, ASA speeds to 3200, f stop range to 32, speeds to 1/2000th, LVS-EVS, movie scales, Hi-Lo Louvre, incl. leather case, metal strap and clip, Comp. list $9.95. *Shpg. Chge. 25c*
$5.25

PROJECTION BULBS

Save $2.85 to $5.75 off comp. list on

Finest Quality	Comp. List each	Our price per two
Low Volt ..... DCA	$5.25	$5.95
300 watt T 8 1/2 SC BAY ..... CLS	3.30	3.25
300 watt T 10 SC ..... CYC	3.40	3.95
500 watt T 10P Med PF ..... CZX	4.95	4.15
500 watt T 10 4 pin Trufocus ..... DAK	4.70	4.85
750 watt T 12P Med PF ..... DDB	5.35	4.95

Acertain and specify exact code wanted. Prices on other types on request. Add 25c shipping charge per 2 bulbs.

RETINA OWNERS

COILED 5 ft. CORD

FOR FLASH and STROBE COILS WITHOUT EFFORT TO 7

For BOUNCE effects; to get sidelighting; to get flash closer to subject, heavy duty Cord has polarized household-type plug on one end (for Heiland, FR, Mecablitz, Ultrablitz etc.) and fits Compur, Prontor, ASA, Argus, Solenoid, Praktica, Exakta, Polaroid on other end. $1.98

Same, but for Rollei Lock, Nikon, Canon, Leica, new Kodaks ... $2.25
Coiled Extension Cords: Model PC-PC (extends any PC cord) .. 2.39
Model C3-C3 (for Argus C3 & C3 gun) 1.98; Model C4-C4 (for Argus C4, C44 and gun), Model KO-KO (for Kodak camera and gun) 2.95
Sh. Chg. 10c. Name gun, camera when ordering.

deluxe Spiratone FILTERBANK

Holds 10 filters, adapter ring, round or square shade. Genuine pigskin, velvet lined to give maximum protection. Attaches to case strap. *Shpg. Chgs. 25c, 30c, 35c.*
Ser. V, $2.50; Ser. VI, $3.00; Ser. VII, $3.50

Buy at same time as $10 worth of adapters, shades, filters and pay only HALF price ($1.25, 1.50, 1.75) with this clipping.

TESTED 35mm RELIABLE

FRESH SAFETY KODAK B&W FILM

Both popular speeds, Plus X and Tri-X are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads, ready for use.
PLUS X (ASA 160); TRI X (ASA 400)
27½ ft. $1.79 50 ft. $2.79 100 ft. $4.79
Shipping Charges 10c, 30c, 30c
100 ft. Kodak Royal X Pan $10.90

B&W RELOADS in metal cartridges may be assorted
20 EXP. 40c ea. 36 EXP. 60c ea.
6 for $2 4 for $2
Ship. Chgs. 1 or 2.5c; 3 to 6.20c; 7 to 12.35c.

COMBINATION SPECIAL
5 cartridges, 100 ft. of Kodak Plus X or Tri-X or 50 ft. of Adox with daylight loader. With Deluxe Loader $14.49 $9.49

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES
$4.95 IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.
It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. Leader alone with 5 cartridges, $5.95. *Sh. Wt. 4 lbs.*
DELUXE LOADER, with automatic counter, accepts also Leica, Nikon cartridges—$10.95 or add $5.00 to Loader comb. offers.

FREE FILM TONGUE CUTTER with your order for $7.95 or more of bulkfilm or loader plus bulkfilm order. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase. *Cutter alone 98c*

Greater Savings than ever on FRESH SAFETY **35MM ADOX FILM** IN CARTRIDGES AND BULK
Your choice of KB14, KB17, KB21 EXPIRES 1962 *Sh. Ch. 10c.*
20 exposure reload 55c; 3 or more (may be assorted) 50c each.
36 exposure reload 80c; 3 or more (may be assorted) 70c each.
50 ft. $3.79; 100 ft. $6.99—*Shpg. Chge. 25 per 50 ft.*
50 ft. Adox film w. Daylight Loader $9.49; w. Deluxe Loader $14.49

HARD-TO-GET 35MM BULK FILM *factory-fresh, factory-packed and perforated, unnotched. 1962 expiration date*

BLACK and WHITE
Kodak Panatomic X ..... 50 ft. $4.50, 100 ft. $7.95
Kodak Infrared, 50 feet 4.75
Kodak High Contrast Copy, 100 feet 5.80
Kodak Direct Positive Reversal Film, 100 feet 9.75
Kodak Fine Grain Positive Print Film, 100 Feet 3.55
Kodak High Speed Infrared, 100 feet 8.95
Super Speed Kodak Royal X Pan Recording, 100 feet 10.90

COLOR
Ansco Duplicating Color, #538, 100 feet 9.50
Kodak Ektachrome Daylight or Type F, 100 feet 39.95

COLOR HIGH SPEED
Kodak High Speed Ektachrome, Daylight or Type B, 100 feet 42.95
Super Anscochrome, Daylight or Type B, 100 feet 42.95

35mm All-Metal Cartridges—12 for $1.00 • Film Tongue Cutter 98c
Ship. Chge per 100 feet, 35c —for daylight loader add $4.95

Load and Develop Your Own 35mm ANSCOCHROME

28 ft. fresh daylight Anscochrome (makes eight 20 exp. loads) + 8 metal cartridges + 16 oz. complete Processing Kit, Outfit A28-P $10.95
Same, but with Daylight Easyloader, Outfit AE28-P $11.95
Shipping Weight 2 lbs.
Complete 2 x 2" Slidemounts: 100 Cardboard, $1.50; 100 Glass-Fibreboard, $3.25. *(3 lbs.)*
100 ft. fresh, factory-priced Daylight or Type F Anscochrome $34.95

SLIDE-MOUNTS for all sizes

Sturdy cardboard mounts (like those used by photofinishers), for all size transparencies, to fit all projectors, changers. 2x2" mounts available in standard (doubleframe) 35mm, single-frame (half-size, Mercury, Olympus Pen etc.) 35mm, 127 supersides, subminiature (Minolta 16 etc.), square (Robot-size) 35mm—specify WHICH you want.
2¼" square mounts and standard stereo mounts: 100 for $3.00; 200 for $5.50; 1,000 for $21.00.
1¢ EA. IN LOTS OF 1M

100 for	200 for	1,000 for
1.50	2.75	10.00

(Shpg. Wt. 6 lbs. per 1,000)

2x2" GLASS SLIDEBINDERS

The finest method of mounting transparencies (35mm Argus, Leica size) between glass!
The biggest bargain in quality slidebinders ever offered. Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, linttree, shockproof —all these advantages are yours for less than the usual cost of glass alone! 200 for $5.75. 2400 for $60.00.
Shipping Weight (200) 5 lbs.
2½¢ ea. in Quantities
800 for $20.95

the ideal POCKET TRIPOD for the 35mm fan

Model ELBF $7.97

Look—all the fine features of a good pocket tripod, plus vital "flopover" panhead position normally available in tripods costing double and triple.
• 8 sections brass • telescopes to a short 10½", fits pocket or gadget bag • Extends to 51" with geared elevator • 90° tilt, 360° panning and 90° flopover all controlled and locked by single, 4" long panhead handle • Positive lock for elevator • Chrome-ribbed top section • Weighs only 25 oz. • Leg stops and rubber tips • Elevator crank folds out of way.

Shpg. Wt. 3 lbs.

Outfit EL-8FC $9.47
With Lined Toplid Leather case, for rapid putting in, taking out.

Brand new Japanese

135mm F:2.8 PRE-SET TELEPHOTO $29.95

For EXAKTA, PRAKTIFLEX, PRACTICA, PENTAX, PENTACON, MIRANDA

Impossible! Too good to be True! We heard and read this often from customers who saw this offer—whoever heard of a good 135mm f:2.8 lens for under $30? Now, three years after their introduction, with thousands of satisfied users having recommended these lenses to thousands of friends, with favorable magazine test reports and high stacks of letters of praise in our files, it's hard for our factory to make these lenses fast enough. Technical data: Fully coated, color-corrected 4-element true telephoto (only 3¾") construction; helical focusing from 5½ ft.; precision black & chrome metal barrel finished to match the finest cameras; lens openings in f:16; depth of field scale; rear and front caps supplied.
For 135mm f:2.8: Leather Pouch $1.98—Custom Leather Case $2.95—Series VII filterholder $3.95. *Shpg. Chge. 75c*

OTHER UNUSUAL LENS VALUES
All coated, color-corrected
35mm f:3.5 pre-set Wideangle for Exakta, Exa, Practica, Praktiflex, Pentax, Pentacon $29.95
35mm f:2.5 pre-set Wideangle for Exakta, Exa, Practica, Praktiflex, Pentacon $39.95
135mm f:2.8 pre-set Telephoto for Nikon F, Canonflex, Minolta SR, Yashica Pentamatic, Praktina $36.95

BOUNCE FAN FLASH ACCEPTS ALL 3 BULB TYPES

$6.46
Not $14.95, nor $11.95—but only $6.46 is Spiratone's price for a famous make fanflash with built-in bounce! Look at all these features: 5½" fan reflector, extension outlet, ejector, BC capacitor, bulb-battery tester, exposure dial, interchangeable coiled PC cord. Dual Socket for M2, M5, and #5, 25 lamps—plus AG Adapter plus bounce feature!
Luxurious leather case 99c; Extension Bounce Fanflash $5.95; Bracket for use of gun on side of camera $1.00; BC battery, lasts full year $1.00; Twinlens Bayonet Flash Holder $1.98. Synchronizer for old cameras $2.75. *Sh. Ch. 50c.*
BOUNCE OUTFIT A: Bounce Fanflash, leather case, BC battery, coiled cord—all for $7.96
BOUNCE OUTFIT AB: Outfit A, plus Extension Fanflash, AG Adapter-Reflector (List $17) $10.96

LENS ADAPTERS

Lens in Leica Screwmount	Lens in Practica Mount	Lens in Exakta Mount	Converter to mount Lens on
$4.00	$4.00		Exakta, Topcon, etc.
4.00		$8.00	Practica, Pentax, etc.
	4.00	8.00	Leica, Canon
5.00			Contax II, Nikon (RF)
8.00	8.00		Praktina
8.95	7.95*	7.95*	Miranda
	5.95*	5.95*	Yashica Pentamatic
	5.95		Nikon F
9.95	5.95	7.95*	Canonflex
5.00*			Leica M3
4.95	4.95	4.95*	Minolta SR

*Indicates adapters which do not alter the focusing scale of the lenses they are attached to.
All other adapters are generally for closeup work only and require groundglass focusing.

For virtually ALL 35mm Cameras

GROUNDGLASS FOCUSER

List $4.95 $2.98
Fits back of almost every 35mm camera with removable back — lets you check lens, finder accuracy, effect of closeup lenses, etc. No installation — snaps in and out of film plane.
Shipping Charge 10c

BRAND NEW ACCESSORIES for your Contaflex

8 x 30 Monocular, with case, all fittings $19.45
Closeup set, ctd., screwin, 3 lenses, to 6" $6.87
Write for free booklet "Complete Your Contaflex Outfit — the Inexpensive Way" which describes many other accessories.
Add for shipping costs

DUPLICATE YOUR 2x2" COLOR SLIDES with your own camera

Model VI Duplicator fits Series VI Adapter Ring of most 35mm cameras (Argus, Aires, Contaflex, Olympus, Petri, Retina [exc. 1.5] etc.), requires no focusing or composing — just insert slide and use colorfilm of your choice $19.95
Model IL is made in special mounts for Exakta, Pentax, Practica, Leica, Canon, fits directly into camera body, has own complete 1:1 optical system $29.95

Bellewscope with Duplicating Att. provides complete closeup range, plus duplicates, same size or enlarged. Complete outfit for Exakta, Pentax, Practica, Miranda, Leica, Canon $31.90
Complete Outfit for Praktina, Yashica Pentamatic $36.90
Complete Outfit for Nikon F, Canonflex $46.90
Name camera, lens when ordering. Shpg. Chges. 45c, 75c, 1.00.

SYNCH YOUR OLD CAMERA $2.75 PPD.

Fully adjustable* mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for Standard flash cord. With leather case $2.94. *for flash & strobe. Tripper w. BC Bounceflash $4.89
Shpg. Chge. 25c

TIME EXPOSURES

1/5 SECOND TO 11 SECONDS, WITH EVERY CAMERA
New unit fits standard cable release socket, provides delayed action plus 11 slow speeds. $2.99
Leica, Yashica nipple—25c extra. *Sh. Ch. 10c*

All prices include excise tax. Postage and insurance MUST be prepaid, whether shipping weight is stated or not. Check with local post office if uncertain. Over payment is credited in full. Everything listed is brand new and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked "Free", "Premium", or "Bonus" MUST be requested at time of purchase. Allow extra postage, handling for foreign orders.
When ordering accessories, be sure to name your camera, lens, shutter!

SPIRATONE INC.

WHEN IN NEW YORK VISIT US AT
369 7th AVENUE, NEW YORK 1, N. Y. (Opposite Pennsylvania Station)
SEND MAIL ORDERS TO: *LONG ISLAND STORE (NEAR MAIN ST.) AT* 135-06 NORTHERN BLVD., DEPT. M9 FLUSHING 54, N. Y.

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Designed Specifically for One-finger Power-Zoom!®

Complete with f/1.8 Focusing Mount Wollensak Raptar Zoom Lens!

Revere—originator of the unique Power-Zoom® 8mm movie camera—now brings you even more movie-making flexibility. The new focusing mount zoom lens permits exciting full head close-ups as near as 6 feet . . . sharp, clean and real as life. Movie-making couldn't be easier with this 8mm Revere—featuring fully automatic lens, electric eye exposure, coupled zoom viewfinder and a continuous run feature that allows you to get into your own movies . . . single frame exposure too. Manual exposure control provides for special situations.

Additional Quality Features:

■ Insufficient light signal ■ Magnesium die cast body ■ 6 ASA film settings ■ Built-in filter ring ■ Tripod socket ■ Automatic backlight exposure ■ Self-setting footage meter ■ Optic exposure scale

PRICE: Under $200, with Type A Conversion Filter for using indoor film in daylight.

Revere
CAMERA COMPANY
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MINNESOTA MINING AND MANUFACTURING COMPANY 3M
. . . WHERE RESEARCH IS THE KEY TO TOMORROW
Chicago 16, Illinois

See the fine line of Revere Movie Cameras and the exciting new Automatic Self-threading Revere Zoom Projector at your nearest Revere Dealer!

ultra MINIATURE

BY JOSEPH D. COOPER

Aiming for big camera quality? Make grain a secondary consideration, and take better pictures.

In the past I have not recommended using the fast films, such as Kodak Tri-X, for ultraminiature work. I have always urged you to use the very slowest films in order to get the finest grain and sharpest image contours. Partly because of improvements in films and developers, but primarily because of a reconsideration of the psychology of ultraminiature photography, I have concluded that grain should be a secondary consideration.

The ultraminiature camera, by its very format, is an "informal" instrument. It's forte is recording scenes, events, actions and personalities, and recording them fast with a minimum of effort—not technical perfection. If you are to work candidly, you may have to use relatively fast films, such as Kodak Plus-X Pan and Tri-X Pan. Although these films are being improved constantly, you cannot hope to approach the quality with them which you will obtain with Adox KB-14 and Kodak Panatomic-X, the slower films used most frequently in ultraminiature cameras. The point I'm anxious to stress, however, is that it doesn't necessarily matter too much.

I believe your working formula should be: Get the best picture, using whatever film you need to do so, but *get the picture*. Additionally, there are several more specific practices which will make your pictures appear sharper than they actually are.

1. *Capture the spontaneous and the unique.* Look for interesting views of people doing things—informal actions and expressions. Get away from the common eye-level view: look for the new angle on that subject.

2. *Keep the picture simple.* A single subject or theme is more likely to command attention than one crowded with details. Supporting details are OK, but they should not compete with the main object. If you fill the image frame in the camera viewfinder, getting in close enough to eliminate unwanted details, the picture will be more dramatic.

4. *Use selection.* This is done by using a wide aperture, and keeping only part of the overall scene sharp. Irrelevant details then disappear. This technique is particularly useful for close-ups; at greater distances, the great depth of field of ultraminiature lenses makes it impractical to focus selectively.

5. *Include strong foreground objects.* The very minuteness of details in broad scenes takes away any feeling of sharpness and clarity. Also, landscapes tend to soften because of haze and ultraviolet radiation. The inclusion of a bold object in the foreground provides a pictorial anchor. The clarity of rendition of the foreground object is psychologically imputed to the whole picture.

6. *Make use of tonal contrasts.* Find a shooting position that records the most interesting shadows. The deepest and sharpest shadow effects are created by side-lighting. This is most important in rendering details of the texture of skin, sand, building surfaces, fabrics, snow, etc. A sense of sharpness is also conveyed by a judicious contrast of tonal masses. Conversely, a flat or compressed tonal scale may look dull and uninteresting.—THE END

IN NEXT MONTH'S MODERN

In the big movie section, Bennett Sherman dissects and explains the different ways that movie projectors work.

MOVIE MAKER

(Continued from page 24)

this case you might start with a brief shot (perhaps 5 sec.) of the clay being placed on the pottery wheel. Follow it with a close-up of the wheel itself as it spins (4 sec.). Later, when the work is almost done, shoot another scene showing the almost formed piece of pottery. Shoot one more brief shot—perhaps just a few seconds—of the finishing touches. Finally, shoot footage of the finished pot being placed on a shelf with others from the same wheel. The entire sequence can take as little as 15 or 20 sec.—THE END

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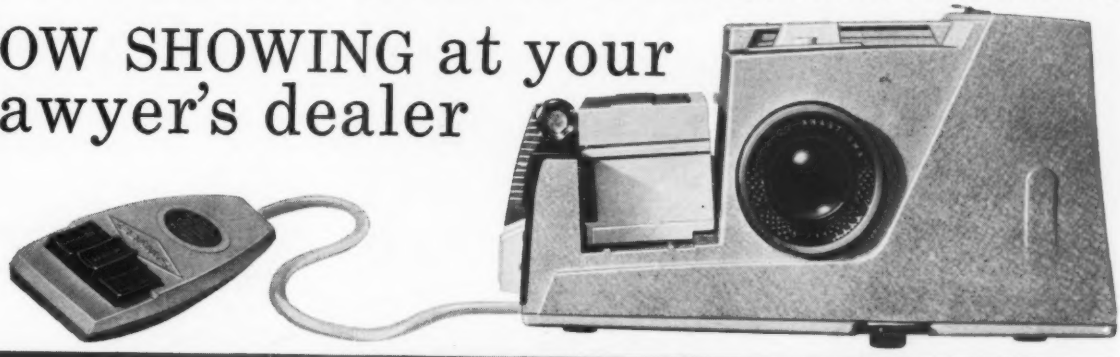

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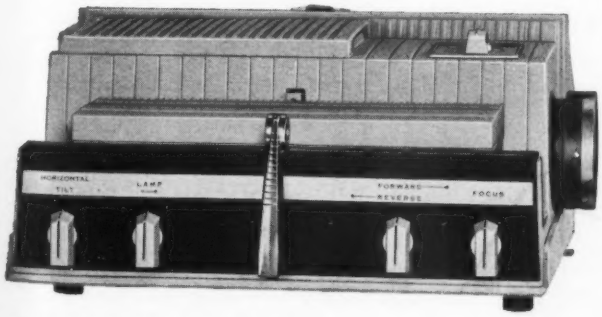
shows every slide in the right light



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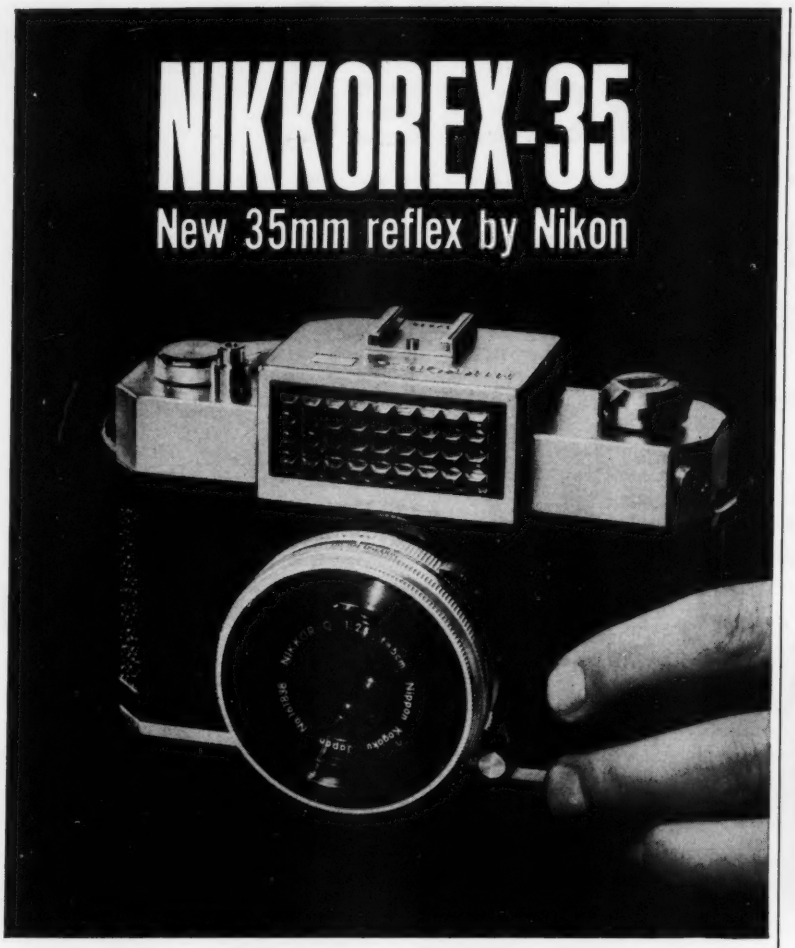

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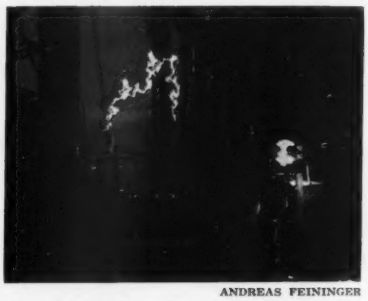
THE LARGE CAMERA

(Continued from page 36)

exposure would be 1/25 sec. at f/5.6.

Next we opened the big sliding doors of the lab to get the proper background for the picture—the blue evening sky against which the huge transformers would appear silhouetted in stark relief. After I had set up the Linhof, making proper allowances for the later superimposition of the Franklin machine, the headline and a block of text, we test fired the spark and found that the strong wind which entered the hall through the open doors almost instantly blew out the arc. We tried again and again, always with the same result. This, then, meant photographing the spark while the doors were shut—a triple exposure!

I marked the positions of the arc and transformers on the ground glass with a grease pencil, so that later I would know exactly where to position the image of the Franklin machine. Then I shot six sheets of Ektachrome of six different sparks, exposing each at 1/25 sec. and f/5.6. Next, I had the



ANDREAS FEININGER

An electrifying three-in-one picture.

lab doors opened and, on the same six sheets of pre-exposed film, made a second set of six exposures, this time of the evening sky, bracketing my exposures to get slightly different color effects, from 15 to 60 sec. at f/11. Then I drove to the Franklin Institute.

There, I constructed a dead-black background for the Franklin machine, and set up my Linhof in such a way that the correctly scaled image of the machine filled the picture area that I had deliberately kept black in the previous exposures. To make doubly sure that no extraneous background matter or stray light would register, I put a black cardboard mask with a small opening approximately 8 in. in front of the lens. This blocked out everything except the image of Franklin's electric machine, which I then illuminated in a suitable way. Then, for the third time, I exposed my six sheets in accordance with a Weston meter reading.

The illustration *above* was made from one of the original color transparencies. Most of the fine tone separation of the original is lost in this reproduction. But even so, this photo shows how a ground-glass-equipped large camera enabled me to do a difficult job—a job that only a large camera could have done.—THE END

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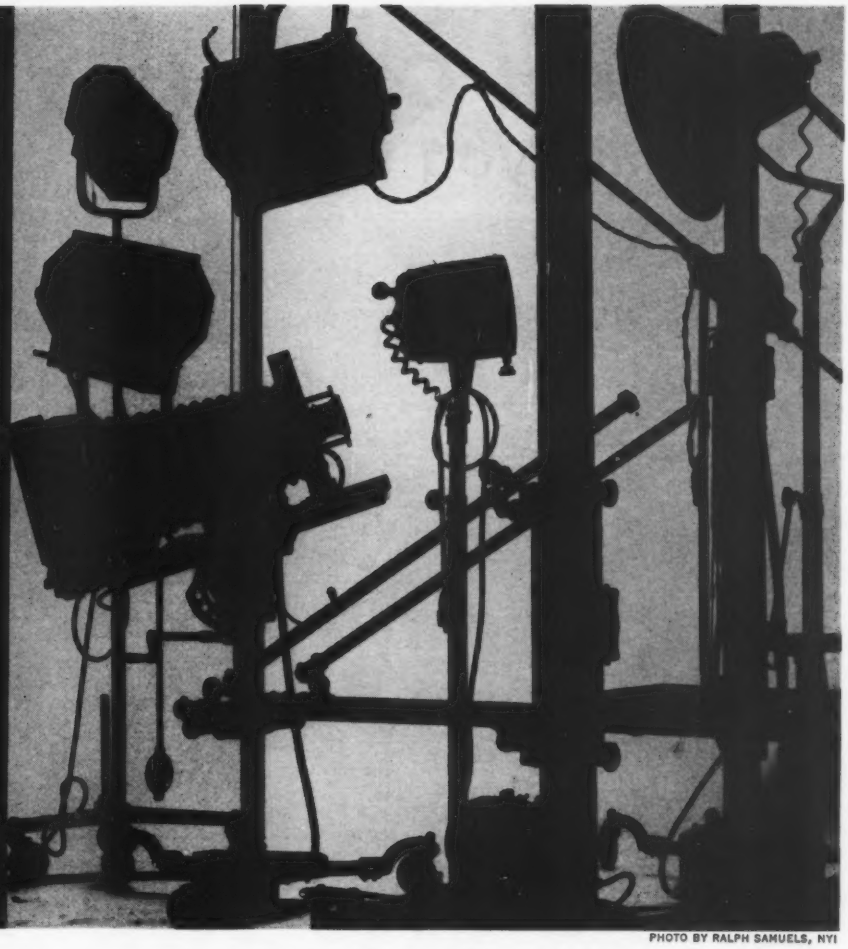

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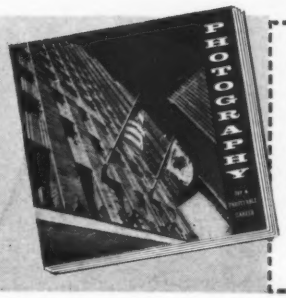

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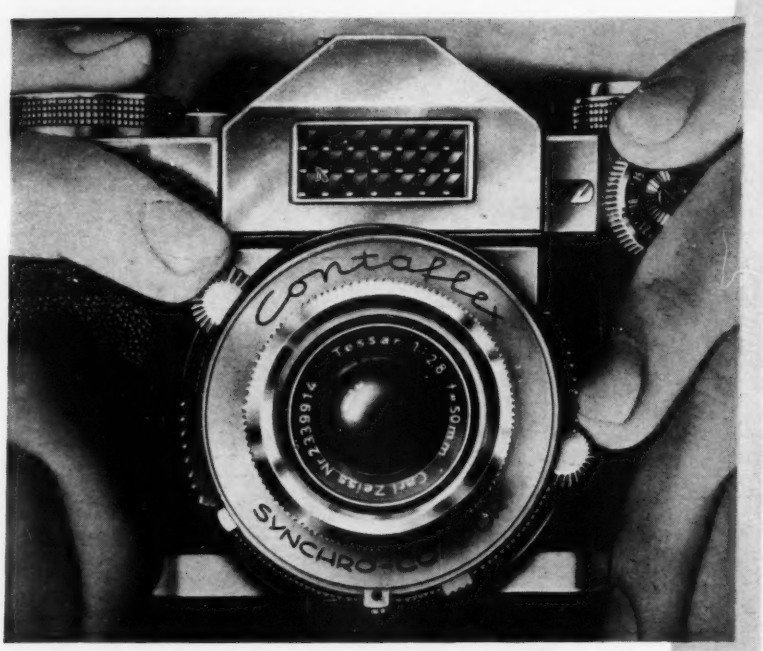

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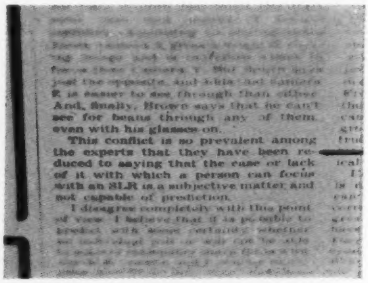
35MM

(Continued from page 32)

the same light. If in doubt, shoot a whole series, varying only the shutter speed, to cover the possible range from over- to underexposure. Develop the film. When it's dry, examine the best-looking negative with a strong magnifier, or view it in an enlarger, or make an 8x10 or larger print.

Your picture should look something like photo 2. In the center there should be a narrow band of very sharply focused lines of type. Above and below this band the type should lose sharpness until it is completely blurred.

With a lens of about 55mm focal length and about f/2 aperture, focused



2. TEST RESULT: This picture was made with Beseler C Topcon shown in photo 1, following rangefinder test procedure given in text. Black line identifies target line. Its sharpness shows that this particular camera has extremely accurate split-prism rangefinder.

for 20 in., the sharp band will be about 3 or 4 lines deep. With some of the leaf-shutter reflexes, focused for 3 ft., the band will be much wider, perhaps 8 or 10 lines, and less distinctly outlined than the narrower band.

If all is well, the target line of type should be well within the sharply focused band. If it is out of the sharp band then either your viewing system is out of kilter or you may have moved something. So, try again to make sure, or use the magnifier check described on *page* **50**.

If the target line is sharp but near the edge of the band, either the viewing system is slightly inaccurate, or you didn't focus accurately.

At the angle shown in photo 1, perhaps 10 or 11 lines of type are equivalent to an inch of focusing distance. So, if when focusing for 20 in. you consistently find that the sharpest line is the one above or below the target line, you're off about 1/10 in. at a distance of 20 in. That's pretty close focusing, and probably much better than you can do with ordinary picture subjects.

However, if you always wind up 3 or 4 or more lines away from your target line, your camera needs attention.

How conclusive is this test? Well, it is intended to be informative rather than definitive. The limiting factor is your ability to determine when the target line is most sharply focused.

(Continued on page 50)

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BY NORMAN ROTHSCHILD

Four fallacies about the single-lens reflex, and how they affect your color. Can you overcome them?

Unlike black-and-white, with its flexibility, you have to accept your color work as it comes from the photofinisher. If you've made errors in composition and framing or if you've misjudged the color values, there's little you can easily do to correct them. You can crop your slide, using special masks, but this may be inconvenient.

If the claim made for single-lens reflexes—that you always get what you see—is true, it should solve the difficulties. Unfortunately, it's only partially true. If you own a SLR, there are at least four fallacies that may hamper your color work.

1. *The area seen in the finder is exactly what will appear on the film.* In most SLR's the ground glass shows slightly less than the film area, so your slides may include objects that never appeared on the ground glass. Some makers of SLR's will tell you how much difference there is between ground-glass and film image in their camera. Failing this, you can make the following test. Mount your camera, unloaded, on a tripod and focus visually on a fairly close object. Open the camera back and open the shutter. Place a small sheet of ground glass on the film channel. Note any difference between the images.

Even when the finder and film image are exactly alike, as in the Nikon F, the slide mount can cause trouble. It will cover part of the picture edges, and the amount covered will vary from make to make. To offset this I have often marked the bottom of my ground glass with the exact dimensions of the slide mounts I use. I've found that a No. 1 or 2 pencil sharpened to a fine point can rule a clear but easily removable outline.

2. *You always see the entire picture outline.* Almost true, but not when you use some long-focus lenses, or long extension in close-up work. The upper part of the ground glass blacks out, showing less than will be recorded on the film. The amount of blackout area increases with the focal length or extension. (SLR mirrors are made short to prevent their hitting the rear element of many lenses, and some of the image cast by a long lens or a lens on a long extension never hits the mirror, although it is recorded on the film.) You can eliminate this viewing problem in tele work by using a true telephoto lens rather than a long-focus. (A true tele requires less extension for the same effective focal length. In a tele the rear elements are strongly negative, making the opening appear smaller than when seen through the front.) In close-up work, use the shortest focal length for the magnification.

3. *The depth of field is clearly visible before you take the picture.* This is true to some extent in some SLR's, totally untrue in others. Anyone who has spoiled pictures with vivid out-of-focus blobs in the background or achieved sharpness of confusing detail knows how important this may be.

When the depth cannot be plumbed

At this writing no 35mm leaf-shutter single-lens reflex on the U.S. market has provision for previewing the depth of field. In some focal-plane reflexes—like the Minolta SR-1, SR-2, SR-3, and Contarex Special—the automatic lenses can be stopped down manually for a depth-of-field preview, but only before the shutter is cocked. With some others—like the Bessamatic, Contaflex and Contarex, which have a clear Fresnel lens—you can't check depth of field visually at all.

A partial solution for most cameras is to mount a temporary auxiliary diaphragm in front of the camera lens. Diaphragms suitable for this purpose are supplied in various sizes by Edmund Scientific Co., Barrington, N.J. Particularly good is their stock No. 30,-118 ($4.50) which has an outer diameter of 2¼ inches. This size can be mounted on a series 7 filter adapter ring. You can calculate approximate f-numbers by adjusting the leaves to coincide visually with each marked opening of the lens diaphragm. Mark the f-numbers on a piece of white tape fastened opposite the diaphragm lever of the Edmund Iris. Don't forget to remove the diaphragm before shooting.

4. *The color you see, you will get.* Not when you're using a filter! An orange or blue conversion filter over the lens can seriously impair your judgment of color values in the scene. The resulting transparency will then probably have quite a different balance from the scene through the finder. To avoid this, mount your conversion filter in a set screw adapter ring, which can be quickly removed from the lens for focusing.—THE END

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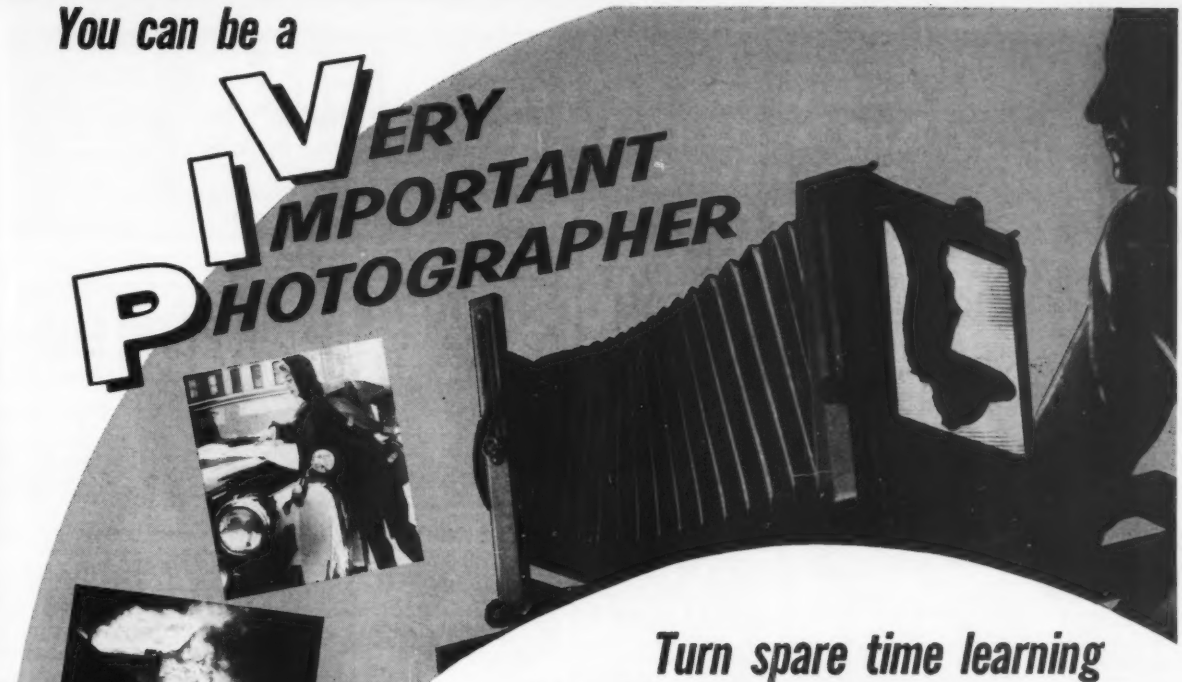

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GUARANTEE
- SAFE DELIVERY
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All merchandise returnable within 20 days of receipt on all mail orders.

EVERYTHING BRAND NEW Unless Otherwise Specified.

TRADE-IN

NOW YOU CAN EASILY MAKE YOUR OWN HOME SOUND MOVIES

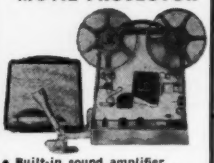
FAIRCHILD 8mm SOUND

MOVIE CAMERA
189.50 Plus Your Bolex B-8

- Synchronizes sound & action simultaneously
- "Monitors" via sound set
- Self contained sound system
- Runs on lifetime Nicad Batteries

TRADE YOUR OLD CAMERA

MOVIE PROJECTOR



- Built-in sound amplifier
- Projects sound or silent films
- Dual speed record or play back
- 400' film capacity

FREE: DESCRIPTIVE LITERATURE

TRADE YOUR OLD PROJECTOR

CONTAFLEX SUPER
99.50 Plus your Contaflex IV

$109.50 your Contaflex III
119.50 your Contaflex II
89.50 your Retina Reflex S
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LATEST 1961 EXAKTA IIA
43.50 Plus your old Exakta IIA (Body for Body)

69.50 your Exakta VX
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109.50 your Praktica FX
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149.50 your Retina Reflex S
99.50 your Contaflex Super
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50mm F2 ZEISS AUTO PANCOLAR
39.50

Plus your Auto Xenon
49.50 your Auto Biotar
64.50 your F2.8 Auto Tessar
69.50 your Auto Westagon
74.50 your F2.8 P.S. Tessar

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149.50 Plus Your Hasselblad 500C

$219.50 your Hasselblad 1000F
299.50 your Exakta 66
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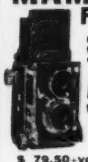
BRAND NEW LATEST EUMIG C-5
8mm ZOOM REFLEX

TRADE YOUR CAMERA

- Battery Operated
- F1.8—10mm-40mm Zoom Lens
- Fully Synchronized Sound
- Electric Eye

MAMIYA C2 Professional



Only twin-lens reflex with interchangeable lenses

59.50 plus your Rolleiflex 3.5T

$ 79.50 your Rolleiflex MX
99.50 your Ikoflex Favorit
49.50 your Exakta 66

TRADE YOUR CAMERA!

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ALL IN STOCK
58mm F1.4 Auto Nikkor | 85-250mm Zoom Nikkor
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299.50 your Contaflex Super
287.50 your Exakta IIA
294.50 your Pentax H-3
274.50 your Minolta SR-3
299.50 your Retina Reflex

NEW 1961 RETINA REFLEX III
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ULTRABLITZ METEOR I ELECTRONIC FLASH
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Optavue Galaxy	36.50
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Komaflex sold only with Leather Case & B.C. Flashgun, Add 16.95

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127 Single Lens Reflex
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- 65mm F2.8 Prominar Auto Lens
- Full Synch Shutter
- Speeds 1-1/500 sec.
- Automatic Exposure Counter
- Brilliant Focusing Screen

Wide Angle & Telephoto Lens Set 22.50

BRAND NEW LATEST ELMO 8-S
WALL ST. PRICE 124.50

- Reflex Zoom Focusing
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Records Up To 4 Hours

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Records words within 20 feet, just put hand in pocket and adjust volume control.

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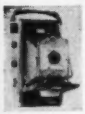

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39.50 USED

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- NEW 4x5 Crown Graphic
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Schoolmaster 750 Remote Control	104.50
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Kodak Zoom 8 Reflex f1.9	134.95
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Cavalcade 510N	78.50
77 Airequipt Superba	81.00
66 Airequipt w/Remote	71.00
44 Airequipt Superba	48.50
33 Airequipt Superba	42.00
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Argus President 500	98.50
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Durst 404	69.50
Durst 606 (2¼x2¼)	79.50
Durst 609 (2¼x3¼)	99.50
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Opemus 6x6-II (R.F.)	67.50
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Bogen Sub 35	32.50

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- LENSES

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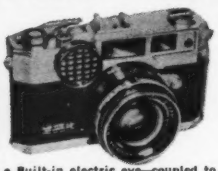
DeJUR PETRI EBN-F1.9
(Electric Brain)



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- Extra Brilliant Green Tinted Range-Viewfinder
- 50mm F1.9 coated Orrikor Razor Sharp Lens
- Speeds 1-1/500 Sec.
- Automatic Parallax Correction
- Rapid Film Transport
- Delayed Action Self Timer

DeJUR DEKON SR
MOST COMPACT 35mm SINGLE LENS REFLEX

WALL ST. PRICE 49.50 Brand New

- 50mm F2.8 AUTO LENS
- SPEEDS 1—1/500 SEC.
- FRESNEL PENTA PRISM
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- FULL MX SYNCH.

New Avigon wide angle & telephoto lens set, for above cameras

BRAND NEW LATEST 1961
KALIMAR "SL"
2¼ x 2¼ Single Lens Reflex
3 LENS OUTFIT

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- F3.5 preset lens
- Speeds 1/5-1/500 sec.
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- Interchangeable lenses
- B.C. Flash
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- Kaligar wide angle lens
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BRAND NEW LENSES
FOR LEICA, CANON, etc. . . .
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NEW LENSES FOR CONTAX Range Finder Coupled
- 85mm F2 Nikkor 79.50
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MORE LENSES FOR LEICA, CANON, NICCA, TOWER, ETC. . . .

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50mm F1.5 Summarit, Used	69.50	85mm F1.9 Canon, Used	79.50
50mm F2 Summar, Used	19.50	85mm F1.5 ctd. Canon, Used	114.50
50mm F2 Summitar, Used	49.50	100mm F3.5 ctd. Canon, Used	67.50
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85mm F2.8 Travenar, Used	38.00	135mm F4 ctd. Canon, Used	49.50
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90mm F2.8 Elmarit, Used	119.50	Tewe Zoom Finder, Used	14.50
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135mm F4 Hektor, Chrome, Used	89.50		

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Compare with suggested mfgrs' list. Compare with other "sale" prices. See what you save at Wall St. Camera! Quantities on some items Limited! Please add estimated postage — excess refunded.

*FOLLOWING CAMERAS SOLD ONLY WITH LEATHER EVEREADY CASE, & BC FLASHGUN, ADD..... 16.95

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BRAND NEW LATEST 1961

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WITH F2.8 XENAR LENS

Retina Reflex III with 50mm F1.9 Xenon Lens. 169.50
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50mm F4 Longar 52.50
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Zeiss 8x30 Monocular for Retina 79.50
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135mm F4 Tele 69.50
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Close-Up Kit "B" 29.50
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Right Angle Finder 13.50
Close-Up Lenses, H 7.50
Close-Up Lenses, R 16.50
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MIRANDA AUTOMEX 50mm F1.9 AUTO SOLIGOR, NEW	209.50
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MAMIYA "PRO" C 80mm F2.8 LENS, USED	99.50
MINOLTA SR-3 50mm F1.8 AUTO ROKKOR, NEW	149.50
MINOLTA SR-1 F2 Auto Rokkor, NEW	Ask For Low Price
BESELER-TOPCON-B 50mm F1.8 AUTO TOPCOR, USED	149.50
NIKON F 50mm F1.4 AUTO NIKKOR, USED	269.50
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AIRES PENTA 50mm F2 Lens, meter, NEW	78.50
PENTACON 50mm F2 P. S. BIOTAR, NEW	79.50
EXA II F2 AUTO WESTAGON, NEW	89.50
EXA MX F2.9 P.S. PRESET MERITAR, NEW	34.95
EXAKTA VXIIA 50mm F2.8 Zeiss Tessar, NEW	139.50
PRAKTINA FX F2.8 Auto Tessar, NEW	99.50
PRAKTICA FX-3 F2.8 Auto Westenar, NEW	58.50
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CANON VI F1.8 Canon, NEW	169.50
CANON P F1.8 CANON, NEW	139.50
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ZEISS CONTESSA 50mm F2.8 Tessar, NEW	59.50
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PRAKTINA FX OUTFIT

Complete with import certificate, factory registration and 2-year guarantee.

Wall St. Price **149.50**

- Automatic Praktina FX Camera
- 50mm F2.8 Automatic Tessar Lens
- 135mm F2.8 Preset Sonnagar Tele Lens
- Waist Level Finder
- BC Flashgun • Flash Bracket
- Split-Image Rangefinder
- Extension Tube Set for Close-ups
- Leather Eveready Camera Case

58mm F2 Auto Biotar instead of F2.8 Tessar, add 9.50

Penta Prism Rangefinder (shown) instead of waist level, add 9.95

BRAND NEW AUTOMATIC

PRAKTICA FX-3 Outfit

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HERE'S WHAT YOU GET!
- Brand new Automatic Praktica FX-3
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Above outfit available with 50mm F2.8 Automatic Tessar or 50mm F2 Auto Westagon Lens, Add 9.50

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CONTAFLEX SUPER

With 50mm F2.8 Auto Zeiss Tessar Lens

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YASHICA PENTAMATIC

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With 55mm F1.8 Automatic Lens

OUR LOWEST PRICE EVER! **99.95** BRAND NEW

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- Minolta SR-1 Camera
- Eye Level Penta Prism
- Instant Return Mirror
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- B.C. Flash and Bracket
- Leather Case

FREE: Magnifier Focusing Eye Piece & Minolta Yellow Filter

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10mm F3.5 Auto Rokkor Telephoto Lens **59.50** BRAND NEW

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180mm F5.5 Telemegor	34.50
200mm F3.5 Preset Juplen	49.50
200mm F2.8 Preset Prominar	99.50
250mm F5.5 Preset Votar	54.50
360mm F5.5 Preset Tele Xenar	129.50

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MIRANDA OUTFIT

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HERE'S WHAT YOU GET:
- Miranda S Camera • Waist Level Finder
- 50mm F2.8 P.S. Soligor Normal Lens
- 135mm F3.5 P.S. Soligor Tele Lens
- B.C. Flashgun
- Flashgun Bracket
- Leather Eveready Carrying Case

MIRANDA D instead of S Add 24.50

50mm F1.9 auto Soligor Instead of F2.8 Add 34.50

Penta Prism Finder instead of W.L. Finder, Add 14.50

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- NEW Rangefinder Insert
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With Rangefinder

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HERE'S WHAT YOU GET!
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- Prismatic Viewfinder
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- 35mm F3.5 P.S. Rotar Wide Angle Lens
- 400mm F7.5 Astronar Tele Lens
- Extension Tube Set for Close-ups
- Pentacon BC Flashgun • Leather Case

ALL BRAND NEW

PETRI PENTA 3 LENS OUTFIT

WALL ST. PRICE **149.50**

HERE'S WHAT YOU GET:
- Petri Penta Camera
- Eye Level Penta Prism
- Rapid Return Mirror
- 50mm F2 Orrikor Lens
- 35mm F3.5 Rotar P.S. Wide Angle Lens
- 135mm F2.8 Sonnagar P.S. Tele Lens
- Extension Tube Set
- B.C. Flashgun
- Leather Eveready Case

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A word of caution: We use an RCA cadmium sulfide cell, hermetically sealed in glass and metal. RCA engineers tell us that unprotected cells, or cells encapsulated in plastic are certain to fail in time because even traces of humidity turn cadmium sulfide into a worthless salt!

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35MM

(Continued from page 44)

If your camera has no rangefinder you are limited by the optics of the viewing system. The viewfinder magnifies the ground-glass image perhaps 4X. If you enlarge the test negative 10X you'll be able to see discrepancies in focus which were not visible in the viewfinder, and what you may interpret as an error in camera alignment may be your own focusing error.

If your camera has a rangefinder the test is much more conclusive. I think anyone will have more success in judging whether the thin vertical rule is perfectly straight and unbroken than in judging how sharp a printed line looks on a plain ground glass. This is particularly true with some leaf-shutter reflexes, which present a relatively small ground-glass focusing area and focus only to about 3 ft.

A focus check without film

First you must have a piece of fine-grained ground glass 1⅜ in. by approximately 2 in. Perhaps your local camera store can supply you with one, or a bigger one that can be cut down to size. If not, there's a list of some suppliers on *page 101.*

The ground glass fits into the back of the camera, in the film channel, with the matte side down. It is desirable to put one thickness of transparent tape across both short ends of the glass, on the matte side, to raise the glass just a trifle in the channel.

You need a powerful magnifier, of the type which can rest on the ground glass and be adjusted for focus. *Do not*

3. FOR VISUAL CHECK: Powerful magnifier is placed over fine-grained ground glass resting in film plane. Target image seen this way is then compared with image seen in viewfinder. Magnifier is 12-power Pre-Cop-Tic, sold by Edmund Scientific Co.

attempt to make this test with a hand-held magnifier: this can result only in misleading information and eyestrain.

You will also need a cable release with a lock screw to hold the shutter open on "B" while you work, or else a patient helper to hold down an ordinary cable release plunger.

The camera should be aimed at the target line of type as described above

(Continued on page 100)

TOO HOT TO HANDLE

Can you compare the 50mm f/2 and the 58mm f/1.4 lenses supplied with the Nikon F single-lens reflex at openings from f/2.8 to f/8?—H. Hill, Fairfield, Conn.

This is what we found in two recently manufactured lenses that we tested. The 50mm f/2 proved to be very good with some fall-off at f/2.8. The 58mm f/1.4 was excellent with some fall-off at f/2.8. At f/4 the 50mm lens continued to be very good with little fall-off, while the 58mm was excellent but still showed some fall-off. At f/5.6 the 50mm lens was very good with almost no fall-off and the 58mm continued to be excellent and now showed little fall-off. At f/8 the 50mm retained very good sharpness with almost no fall-off. The 58mm had excellent sharpness again with little fall-off. The 50mm showed no decrease in sharpness at smaller apertures while the 58mm showed slight overall decrease. We would say that curvature of field, inherent to a greater degree in most fast lenses, apparently affected the 58mm f/1.4 more than the 50mm f/2 lens.

What is the difference between the 135mm f/2.8 Aetna Coligon and the Spectra Coligon?—R. M. Pollock, Watsonville, Calif.

None at all!

I have an Agfa Optima 35mm camera with a built-in exposure meter. The meter works well for outdoor pictures, but even with high-speed film in the camera it leaves much to be desired for indoor available light. Could you advise me as to which accessory meter—the Sekonic L-38 or the Kalimar B-1—would be a better buy? Would either be better for available light than my built-in meter?—E. Z. Fellman, Santa Monica, Calif.

The Optima is actually a fully automatic camera. However, you can set the f-number manually but only at 1/30 sec. by setting it for flash. Thus an accessory meter might help indoors for available light pictures. The Kalimar and the Sekonic are about equal in performance under available light conditions. Both have booster cells for low-light readings. In either case they would perform better under adverse conditions than your built-in meter.

Is it possible to focus accurately with a relatively slow—f/8—telephoto lens? Would a ground-glass waist-level or eye-level prism reflex finder be better?—J. L. Allison, Fort Myers, Fla.

Providing there is sufficient light, we see no reason why you can't focus accurately with an f/8 tele. After considerable experience with both ground-glass waist-level finders and prism eye-level finders we feel that the prism is to be preferred. While personal preference has a lot to do with it, we feel that getting your eye close to the magnified eye-level image makes focusing easier.

The price of the regular Kodak telephoto lens for my Kodak Retina Reflex is too high for me. Could you recommend one that costs somewhat less?—R. Lalonde, Dorval, Quebec, Can.

Unfortunately, no. There is no alternative to using the 135mm f/4 Retina Tele-Xenar. However, we have used monoculars of various manufacturers with extremely good effect. A story in the May 1960 issue of MODERN discusses the comparative values of the Accura, Astronar, Spiratone and Zeiss monoculars.

I have a Nikon 28mm f/3.5 wide-angle lens with Leica thread mount that I would like to use on my Konica F reflex camera. Can you tell me where to get an adapter?—W. Goff, Galveston, Texas.

Sorry, the lens cannot be fitted to the Konica F.

I have a Leica IIIf with an f/2 Summicron lens and the front element is either scratched or the coating is coming off. I was about to send the lens to a company which says it can repolish and resurface it. Someone warned me against doing it. Could you advise me of someone who could do the job?—J. T. Bratek, Columbia, Mo.

We are extremely skeptical of anyone's claim that they eliminate scratches or change the coating of the front element without altering the characteristics of the lens. We suggest you send the lens to E. Leitz, Inc., 468 Fourth Ave., New York 16, N. Y. In our opinion, only by sending the lens back to the factory can you be sure the lens will be properly fixed. It may mean changing the front element and completely realigning your lens in its mount.

Color slides shot with my Contaflex IV seem much less brilliant than some of those I've seen taken with a Fujica. Are the Japanese lenses better?—J. L. Ewing, M.D., Shreveport, La.

Chances are the lenses have nothing to do with it. The degree of brilliance in a particular slide compared to another one might be due to the lighting, exposure, or choice of film. Before you blame the lens, run a test—shooting the same subject, with the same film, and at the same time with both cameras. We think the Contaflex will stand up.

When I purchased my Leica IIIf, I also bought the Leitz accessory 50mm viewfinder. However, I have not been able to use it successfully with my glasses. Is there another accessory unit—either for single or multiple focal lengths—that I can use?—R. L. Stocker, Bethlehem, Pa.

The finest viewfinder for those who wear glasses is the Leitz Optical-Bright-Line viewfinder. Since you didn't specify the finder you now have, we don't know if this is the one. However, various people on MODERN's staff who own Leicas and wear glasses have been using the Optical-Bright-Line finder for years and claim it's extremely easy to use.

IN NEXT MONTH'S MODERN

A big 2¼ and movies issue.

The Exposure Index dial on my Elmo 8S 8mm electric eye movie camera reads 10, 16, 20, 32 and 40. Does this mean that I can't shoot the new Kodachrome II daylight (E. I. 25) with the camera on auto?—G. Simoneau, Quebec, Canada

Not at all. The difference between 20 and 25 is so minute—about a fourth of a stop—that it should have no serious effect on exposure. Kodachrome II latitude will take care of the difference.

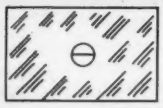
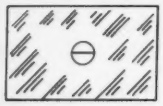
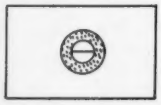
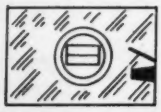
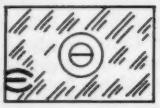
Which would you prefer for a super slide shot on a 120 twin-lens reflex—a viewfinder mask to provide the right field of view and a template for later cutting the processed film to exact size, or a finder mask plus a focal-plane mask that would mask off the film during shooting?—D. R. Bornemeier, Naperville, Ill.

Finder mask and template—because this allows for later cropping if you should discover a more pleasing composition after the film has been shot. However, if you want your slides mounted by the processor, you'll have to use the focal-plane mask.—THE END

MODERN'S GUIDE TO THE 35MM EYE-LEVEL SLR'S

THE NUMBER OF SINGLE-LENS REFLEXES ON THE MARKET IS INCREASING FROM MONTH TO MONTH. HOW DO THEY COMPARE? WHICH ONES OFFER THE KIND OF FOCUSING SYSTEM THAT WILL SUIT YOU BEST? WHAT CONVENIENCE FEATURES CAN YOU EXPECT TO GET FOR A GIVEN PRICE? THE COMPARISON CHARTS ON THESE AND THE FOLLOWING FOUR PAGES WILL ANSWER YOUR KEY 35MM SLR QUESTIONS.

← LEAF SHUTTER

CAMERA		FOCUSING		DIAPHRAGM	MOUNT & LENS
AGFAFLEX (5 models)			Interch. prism (II, IV, V) or waist-level (I, III) finder. Over life-size, full focusing, prism rangefinder	Automatic	Fixed; 50mm f/2.8 Apotar (I, II). Interch. bayonet; 50mm f/2.8 Solinar (III, IV) or 55mm f/2 Solagon (V)
AIRES PENTA (2 models)			Fixed prism finder. Nearly life-size, non-focusing screen, prism rangefinder	Automatic	Fixed; (35 model) 50mm f/2.8 Q-Coral, (LM) f/2 H-Coral
BRAUN AUTOMATIC REFLEX			Fixed prism finder. Life-size, full focusing screen, prism rangefinder	Automatic	Interchangeable bayonet; 50mm f/2.8 Ultralit or f/1.9 Quinon
CONTAFLEX (2 models)			Fixed prism finder. Slightly over life-size, non-focusing screen, prism rangefinder w/ ground-glass collar	Automatic	Fixed mount, interch. front element; (Prima) 45mm f/2.8 Pantar, (Super) 50mm f/2.8 Tessar
NIKON NIKKOREX			Fixed mirror finder. About 3/4 life-size, full focusing screen, prism rangefinder w/ ground-glass collar	Automatic	Fixed; 50mm f/2.5 Nikkor
PCA PRISMAT V-90			Fixed prism finder. Life-size, full focusing, rectangular prism rangefinder w/ clear glass collar	Automatic	Interch. bayonet; 48mm f/1.9 Mamiya-Sekor
RETINA REFLEX III			Fixed prism finder. Life-size, full focusing screen, prism rangefinder w/ clear glass collar	Automatic	Interch. bayonet; 50mm f/1.9 Xenon or f/2.8 Xenar
VOIGTLÄNDER BESSA-MATIC			Fixed prism finder. Nearly life-size, non-focusing screen, prism rangefinder w/ ground-glass collar	Automatic	Interch. bayonet; 50mm f/2 Septon, 50mm f/2.8 Skopar, or 36-82mm f/2.8 Voigtlander Zoomar

IF YOU'RE PLANNING to buy a 35mm eye-level single-lens reflex, there are today more than 50 models for you to choose from (at the time of our last roundup, in February 1960, there were just over 30). The charts on these and the following four pages are specially designed to help you compare the important features and the prices of all these 50-odd models.

The cameras are listed in alphabetical order within each of two groups, those with leaf shutters and those with focal-plane shutters. Where there is more than one model of the same make of camera, the models are grouped under the same heading unless (a) they differ in a majority of important features, or (b) they differ in their focusing systems. In view of the great variety of SLR focusing systems, the description for each camera is illustrated by a drawing.

All the leaf-shutter reflexes listed have automatic diaphragms which open fully when the shutter has been recocked with the wind lever. With the focal-plane reflexes, the diaphragm is classified as preset (you close it down and reopen it by hand), semi-automatic (you only reopen it by hand) or automatic (you don't have to touch it at all), and is further listed as instant-return (it reopens immediately after the exposure) and/or with rapid-return mirror, wherever these terms apply.

Since all the reflexes listed have a B shutter setting, this is omitted from the "Shutter" specifications. For the focal-plane reflexes, the X sync speed is given only if faster than 1/30 sec. Similarly, to save confusion in the "Other features" and "Accessories" columns, only the main features and the main optical accessories are listed. Where cameras come in several models with a variety of standard lenses, minimum and maximum prices are given.—W.H.J.

LENS	SHUTTER	OTHER FEATURES	ACCESSORIES	PRICE & NOTES
3 Apotar bayonet; r (III, IV) on (V)	Behind-lens; 1-1/300 sec.	Built-in coupled exposure meter for semi-auto control from E.I. 10 to 640; manual reset frame counter; self timer; back opening	Waist- or eye-level finder	$99.95 (I) to $198 (V)
50mm f/2 H-	Between-lens; 1-1/500 sec.	Built-in coupled exposure meter for semi-auto control from E.I. 10 to 400 (LM model only); self timer; auto zero reset frame counter; back opening	Tele & wide-angle converters	35, $103.90 w/case; LM, $123.95 w/case, flash bracket
ayonet; ralit or	Behind-lens; 1-1/500 sec.	Built-in coupled exposure meter for semi-auto control from E.I. 10 to 3200; manual reset frame counter; self timer; back opening	———	$89.50
ch. front 45mm) 50mm	Between-lens; 1-1/500 sec.	Built-in exposure meter, (Super) coupled for semi-auto control from E.I. 10 to 1300; (Super) pointer visible in finder; manual reset frame counter; self timer; back opening	Right-angle finder; microscope adapter; stereo attachment	Prima, $175; Super, $199.50
Nikkor	Between-lens; 1-1/500 sec.	Built-in coupled exposure meter for semi-automatic control from E.I. 10 to 1600; pointer visible in finder; auto zero reset frame counter; back opening	Tele & wide-angle converters	$119.50
48mm	Behind-lens; 1-1/500 sec.	Built-in coupled exposure meter for semi-automatic control from E.I. 6 to 800; pointer visible in finder; self timer; auto zero reset frame counter; back opening	Right-angle finder	$159.50
50mm 8 Xenar	Behind-lens; 1-1/500 sec.	Built-in coupled exposure meter for semi-automatic control from E.I. 3 to 3200; pointer visible in finder; manual reset frame counter; advance lever on camera bottom; self timer; back opening	Right-angle finder; microscope adapter (f/2.8 lens only)	With Xenon, less than $250; Xenar, less than $215
50mm f/2.8 n f/2.8	Behind-lens; 1-1/500 sec.	Built-in coupled exposure meter for semi-auto control from E.I. 6 to 1600; pointer visible in finder; manual reset frame counter; self timer; rewind knob; back opening	Right-angle finder	With Septon, $272.50; Skopar, $209.50

← FOCAL-PLANE SHUTTER

CAMERA	FOCUSING	DIAPHRAGM	MOUNT & LENS
ALPA REFLEX (4 models)	Fixed 45° (5b, 6b, 8b), level (6c) finder. Life-size, full focusing, diag. prism rfdr w/ clear glass collar	External automatic, with rapid-return mirror	Interch. bayonet; 50mm f/1.8 Switar
BESELER TOPCON (3 models)	Interch. prism finder. Life-size, full focusing screen, prism rangefinder	(Model B) Semi-auto, w/ rapid-return mirror; (B Autokinon) ext., (C) int. auto, instant-return, w/ rapid-return mirror	Interch. bayonet; 58mm f/1.8 Auto Topcor
CANON-FLEX	Interch. prism finder. Life-size, full focusing screen, prism rangefinder w/ ground-glass collar	Internal automatic, instant-return, with rapid-return mirror	Interch. thread; 50mm f/1.8 Super-Canomatic
CANON-FLEX R2000, RP	Interch. (R2000), fixed (RP) prism finder. Life-size, full focusing screen	Internal automatic, instant-return, with rapid-return mirror	Interch. thread; 50mm f/1.8 Super-Canomatic
CONTAREX	Fixed prism finder. Nearly life-size, non-focusing screen, prism finder w/ ground-glass collar	Internal automatic, with rapid-return mirror	Interch. bayonet; 50mm f/2 Planar
CONTAREX SPECIAL	Interch. waist-level finder with full focusing screen (see accessories)	Internal automatic, with rapid-return mirror	Interch. bayonet; 50mm f/2.8 Tessar
EDIXA-MAT (3 models)	Interch. prism finder. Over life-size, full focusing screen, prism rangefinder	Internal automatic, instant-return, with rapid-return mirror	Interch. thread; 50mm f/2.8 Xenar or f/1.9 Xenon or Iscomat
EXA I	Interch. waist-level finder with full focusing screen	Preset	Interch. bayonet; 50mm f/2.9 Meritar
EXA II	Fixed prism finder. Nearly life-size, full focusing screen	External automatic	Interch. bayonet; 50mm f/3.5 Primotar, f/2.8 Domiplan or Tessar
EXAKTA VX-IIA	Interch. prism finder. Life-size, full focusing screen, prism rangefinder	External automatic	Interch. bayonet, 50mm f/1.9 Xenon, f/2 Pancolar, 55mm f/1.9 Auto Quinon
HEILAND PENTAX (2 models)	Fixed prism finder. Life-size, full focusing, (H-1) central grid, (H-3) central microprism	(H-1) Semi-auto, w/ rapid-return mirror; (H-3) internal auto, instant-return, w/ rapid-return mirror	Interch. thread; (H-1) 55mm f/2.2 Takumar, (H-3) 55mm f/1.8 Takumar
KONICA F	Interch. prism finder. Nearly life-size, full focusing screen, prism rfdr w/ clear glass collar	Internal automatic, instant-return, with rapid-return mirror	Interch. bayonet; 52mm f/1.4 Hexanon

NS	SHUTTER	OTHER FEATURES	ACCESSORIES	PRICE & NOTES
50mm	Cloth; 1-1/1000 sec. (60 intermediate settings); X sync at 1/64; single lift-to-set rotating dial	Depth-of-field preview; (6b, 6c, 8b) adjustable self timer; (6c) auto zero reset frame counter (others manual); (8b) separate range-viewfinder; (6c) built-in exposure meter	Microscope adapter; underwater housing	5b, $339; 6b, $369; 8b, 6c, $399. 6c is available in single-frame model
58mm	Cloth; 1-1/1000 sec.; X sync, 1/45; lift-to-set rotating fast-range dial and concentric slow-range dial	Depth-of-field preview; manual reset frame counter; adjustable self timer; back opening	Waist-level finder; microscope attachment	B, $239; B Autokinon, $259; C, $295
50mm tic	Cloth; 1-1/1000 sec.; X sync, 1/60; single non-rotating dial	Depth-of-field preview; self timer; auto zero reset frame counter; left-hand film advance on bottom; back opening	Exposure meter geared to shutter-speed dial; waist-level finder	$299.95
50mm tic	Cloth; (R2000) 1-1/2000, (RP) 1-1/1000 sec.; X sync, 1/60; single non-rotating dial	Same as Canonflex	Same as Canonflex (waist-level finder for R2000 only)	R2000, $339.50; RP, $249.50
50mm	Cloth; 1-1/1000 sec.; X sync, 1/60; single non-rotating dial	Built-in coupled exposure meter for semi-auto control from E.I. 5 to 1300; pointer visible in finder; auto aperture comp. at close focus distances; adjust. self timer; manual frame counter; back opening	Right-angle finder; microscope attachment	$450
50mm	Cloth; 1-1/1000 sec.; X sync, 1/60; single non-rotating dial	Magnifying finder; automatic aperture compensation at close focus distances; adjustable self timer; manual reset frame counter; back opening	Eye-level finder with full focusing screen; split-prism insert; microscope adapter	$375
50mm Xenon	Cloth; (models B,C) 1-1/1000 sec., (D) 9-1/1000 sec.; lift-to-set rotating fast-range dial and concentric slow-range dial	Depth-of-field preview; manual reset frame counter; rewind knob; back opening; (C) built-in exposure meter; (D) adjustable self timer	Waist-level finder; microscope adapter	B, $239.50 to $279.50; C, D, $259.50 to $299.50
50mm	Cloth; 1/25-1/150 sec.; setting lever	Manual reset frame counter; film advance knob; finder magnifier; back opening	Same as Exakta	$59.50
50mm 3 Domi-	Cloth; ½-1/250 sec.; single non-rotating dial	Manual reset frame counter; back opening	Same as Exakta (except waist-level finder)	$85 to $119.50. Also available with preset f/3.5 or f/2.8 Tessar
50mm ncolar, inon	Cloth; 12-1/1000 sec., T; two separate lift-to-set rotating dials	Manual reset frame counter; self timer; film knife	Light meter prism finder; waist-level finder; magnifying finder; stereo unit; microscope adapter	$279.50 to $369.50
55mm 55mm	Cloth; (H-1) 1-1/500 sec., T, (H-3) 1-1/1000 sec., T, X sync, 1/50; single non-rotating dial	Depth-of-field preview (H-3 only); manual reset frame counter; back opening	Exposure meter geared to shutter-speed dial; right-angle finder; microscope adapter	H-1, $149.50; H-3, $199.50
52mm	Metal; six-vane design; 1-1/1000 sec.; X sync, 1/125; single non-rotating dial	Built-in coupled exposure meter for semi-automatic control from E.I. 10 to 800; depth-of-field preview; self timer; auto zero reset frame counter; auto retracting pressure plate; back opening	Waist-level finder; microscope adapter	$379

← FOCAL-PLANE SHUTTER

CAMERA	FOCUSING	DIAPHRAGM	MOUNT & LENS
KONICA FS	Fixed prism finder. Life-size, full focusing screen	Internal automatic, instant-return, with rapid-return mirror	Interch. bayonet; 50mm f/2 Hexanon
MINOLTA SR-1	Fixed prism finder. Nearly life-size, full focusing screen	Internal automatic, with rapid-return mirror	Interch. bayonet; 55mm f/2 Auto Rokkor
MINOLTA SR-3	Fixed prism finder. Nearly life-size, full focusing screen, prism rangefinder	Internal automatic, with rapid-return mirror	Interch. bayonet; 55mm f/1.8 Auto Rokkor
MIRANDA AUTOMEX	Interch. prism finder. Life-size, full focusing screen, prism rangefinder	Internal automatic, instant-return, with rapid return-mirror	Interch. bayonet & thread; 50mm f/1.9 Soligor
MIRANDA D	Interch. prism finder. Nearly life-size, full focusing screen	External automatic, instant-return, with rapid-return mirror	Interch. bayonet & thread; 50mm f/1.9 Soligor
NIKON F	Interch. prism finder. Life-size, full focusing, prism rfdr w/ g/glass collar (interch. with full focusing screen only)	Internal automatic, instant-return, with rapid-return mirror	Interch. bayonet; 50mm f/2 or 58mm f/1.4 Auto Nikkor
PENTACON (Various models)	Fixed prism finder. Over life-size, full focusing, prism rfdr. (Some models have full focusing, bright frame)	Original model: preset or external automatic; other models, semi-automatic	Interch. thread; 50mm f/2 Westagon, 58mm f/2 Biotar, or various other lenses
PERIFLEX (2 models)	Fixed periscope-mirror finder. Center (1/5) of picture area life-size, full focusing, prism rangefinder	Preset	Interch. thread; 50mm f/1.9 Lumax
PETRI PENTA V2	Fixed prism finder. Life-size, full focusing, three-section prism rangefinder w/ ground-glass collar	Internal automatic, instant-return, with rapid-return mirror	Interch. bayonet; 50mm f/2 Petri
PRAKTICA IV	Fixed prism finder. Slightly over life-size, full focusing screen	Semi-automatic	Interch. thread; 50mm f/2.8 Tessar or Cassarit
PRAKTINA (2 models)	Interch. prism finder. Life-size, full focusing screen, prism rangefinder	(FX model) Semi-automatic; (IIA) internal automatic	Interch. bayonet; (FX) 50mm f/2.8 Tessar, 58mm f/2 Biotar or 55mm f/1.9 Quinon, (IIA) 50mm f/2.8 Tessar or f/2 Flexon
YASHICA PENTA-MATIC	Fixed prism finder. Life-size, full focusing screen	Internal automatic, with instant-return mirror	Interch. bayonet; 55mm f/1.8 Auto Yashinon

SHUTTER	OTHER FEATURES	ACCESSORIES	PRICE & NOTES
Metal, four-vane; 1-1/1000 sec.; X sync, 1/125; single non-rotating dial	Depth-of-field preview; adjustable self timer; auto zero reset frame counter; back opening	Right-angle finder	$189.95
Cloth; 1-1/500 sec.; X sync, 1/50; single non-rotating dial	Auto zero reset frame counter; adjustable self timer; back opening	Right-angle finder; microscope adapter	$169.50
Cloth; 1-1/1000 sec.; X sync, 1/50; single non-rotating dial	Same as SR-1	Exposure meter geared to shutter-speed dial; otherwise same as SR-1	$199.50
Cloth; 1-1/1000 sec.; X sync, 1/50; single non-rotating dial	Built-in coupled exposure meter for semi-auto control from E.I. 6 to 400; pointer visible in finder; depth-of-field preview; auto zero reset frame counter; adjustable self timer; back opening	Waist-level finder; magnifying finder; microscope adapter	$299.95
Cloth; 1-1/500 sec.; X sync, 1/50; lift-to-set rotating fast-range dial and concentric slow-range dial	Depth-of-field preview; manual reset frame counter; back opening	Waist-level finder; magnifying finder; prism rangefinder; microscope adapter	$159.95
Metal; 1-1/1000 sec., T; X sync at 1/60; single non-rotating dial	Depth-of-field preview; auto zero reset frame counter; self timer; bottom and back opening	Waist-level finder; coupled exp. meter for semi-auto control E.I. 6 to 4000; elec. drive; radio control; microsc. adapter; telesc. adapter	With f/2, $329.50; with f/1.4, $375 (satin chrome finish)
Cloth; 1-1/1000 sec.; depress-to-set rotating dial with slow/fast-range button	Built-in exposure meter (models FB, FBM only); self timer; manual reset frame counter; back opening	Stereo attachment	Prices vary. Similar cameras sold as Astraflex 35, Bentaconic, Consol, Contax S or D, Hexacon, Ritacon, Verikon
Cloth; (Gold Star model) 1-1/300 sec., (3a) 1-1/1000 sec.; single non-rotating dial	Separate optical viewfinder; manual reset frame counter; back opening	Interch. objectives for separate viewfinder; viewfinder unit for 240mm, 400mm lenses; ground-glass focusing adapter	Gold Star, $149.50; 3a, $169.50
Cloth; 1-1/500 sec.; X sync, 1/50; single non-rotating dial	Depth-of-field preview; adjustable self timer; auto zero reset frame counter; back opening	———	$159.50
Cloth; ½-1/500 sec.; lift-to-set rotating dial with concentric slow/fast-range dial	Manual reset frame counter; back opening	Microscope adapter	With Tessar, $119.50; Cassarit, $109.50
Cloth; 1-1/1000 sec.; single rotating dial	Separate optical viewfinder; manual reset frame counter; self timer; film advance knob; back opening	Wst-lev. fdr; exp. meter prism fdr; magnif. eyepiece; rapid wind; spring drive; rem. control; elec. drive; 50-ft. mag. microsc. adapter	FX, $139.50 to $159.50; IIA, $189.50 or $219.50. Lenses cannot be interchanged between FX and IIA
Cloth; 1-1/1000; X sync, 1/60; single non-rotating dial	Manual reset frame counter; back opening	Microscope adapter; oscilloscope adapter	$159.95

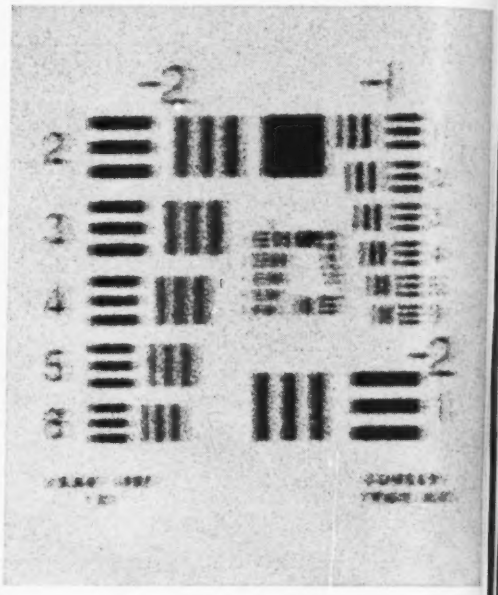
SLR MIRROR BOUNCE!

IS IT TRUE THAT THE SLR'S MOVING MIRROR AFFECTS PICTURE SHARPNESS? THAT'S WHAT RANGEFINDER ENTHUSIASTS CLAIM. HERE'S WHAT MODERN'S EXPERTS ACTUALLY FOUND.

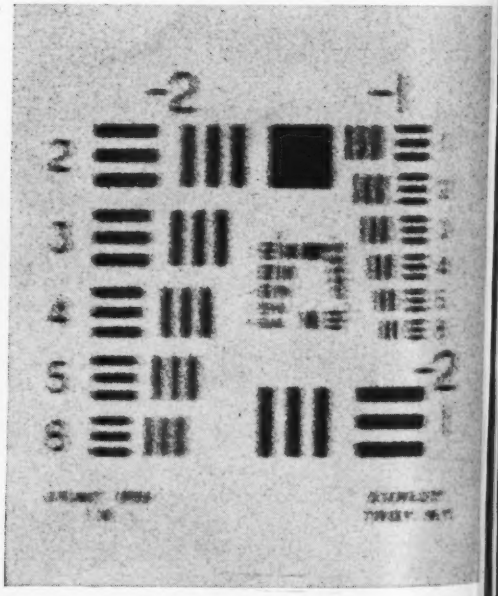
DOES THE INTERIOR moving mirror of the single-lens reflex cause any camera movement and thus loss of picture sharpness? SLR makers and users say no. Many rangefinder camera designers and proponents say yes. To settle the question for all time, MODERN set Technical Consultant Bennett Sherman to devise a test. Technical Editor Edward Meyers and Associate Editor David Miller tested a large group of leading rangefinder cameras, leaf-shutter reflexes and focal-plane-shutter reflexes. The answer is quite simple. Yes, in theoretical tests, there is no doubt that the swinging mirror does cause a loss in sharpness at speeds 1/60 sec. or slower. But in practical tests, this difference disappeared in all cases. MODERN first took each camera, placed it on a foam rubber pillow, focused it carefully at critical aperture on a series of distant Air Force testing charts. To eliminate all human error, each camera was then operated with a self timer at 1/30 and 1/60 sec. A comparison between the 25X test chart enlargements made with the two camera types showed a definite loss in sharpness caused by mirror movement (see pictures *right*). A few SLR cameras were tested both with the mirror inoperative and with the mirror operating. Here too the mirror definitely produced vibration which could be seen on the enlarged test charts. The same cameras were then operated hand-held. To achieve a steadiness seldom if ever possible in actual use, the operator sat at a table resting his elbows on the table surface. The tests were repeated. *In every case, the difference in sharpness disappeared so that it was impossible to tell a rangefinder camera-made picture from a reflex.* This held true no matter how many times we tried the experiment and no matter who did the shooting. As a final test, we reran all the shots on a solid tripod. So what do these tests prove? Simply that the theorists are right. A freely or nearly freely suspended reflex will *not* take as sharp a picture as a rangefinder camera under the same circumstances. In use, however, the human factor becomes the great equalizer and just as sharp a picture can be made with one camera type as another—whether the SLR has a leaf shutter, focal-plane shutter, non-return or rapid-return mirror.—H.K.

FREELY SUSPENDED CAMERA: Typical SLR and rangefinder 35s were loaded with Plus-X and placed on foam rubber pillow so that camera would have maximum movement—if any was present. Cameras were focused on Air Force testing chart, released at 1/30 sec. with self timer. Slight effect of mirror can be seen.

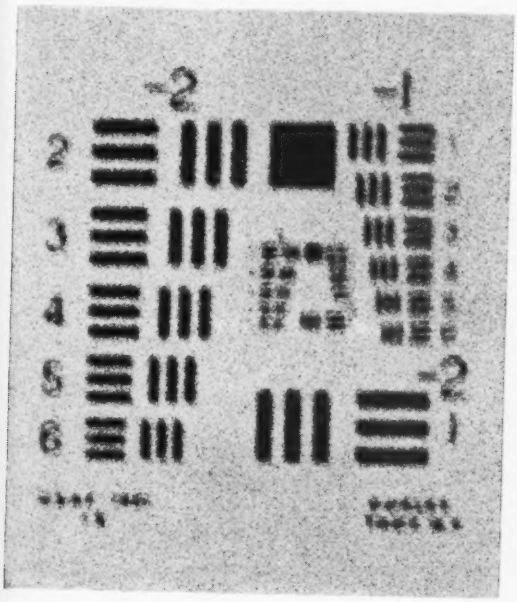
SINGLE-LENS REFLEX

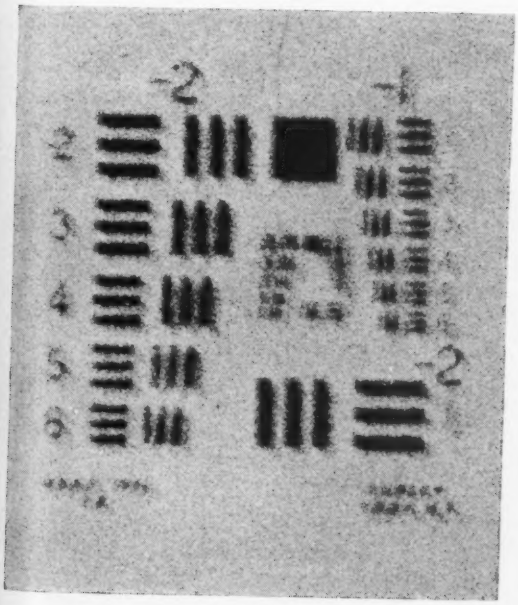


RANGEFINDER CAMERA

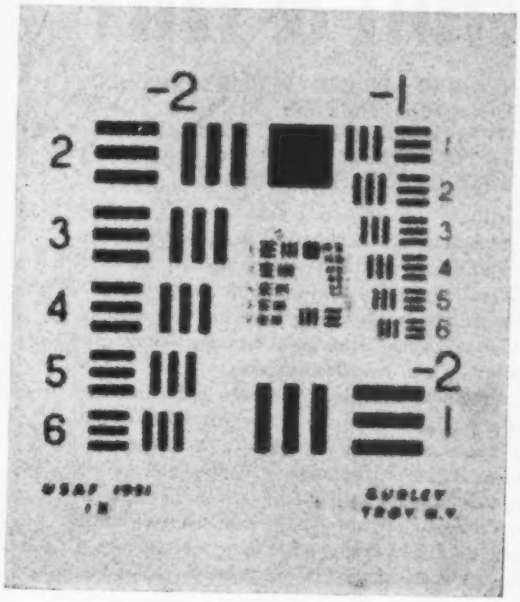


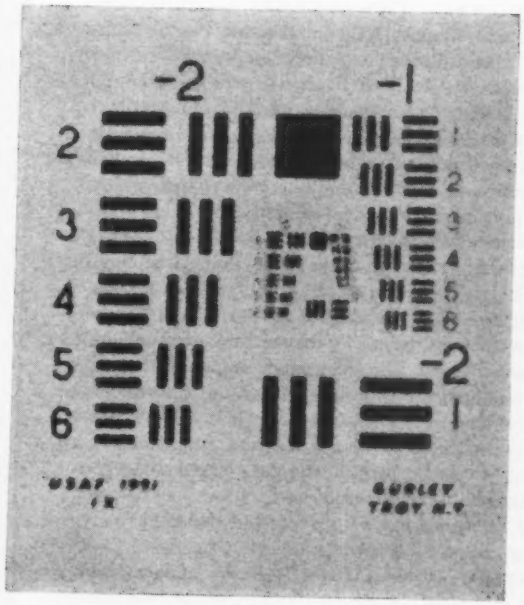
HAND-HELD CAMERA: Same cameras were retested with user hand-holding them but resting elbows on table. At 1/30 sec. shown here, differences between rangefinder and SLR cameras caused by mirror movement disappeared. Some differences in sharpness between cameras was caused solely by operator's ability to hold steady.





TRIPOD-MOUNTED CAMERA: Only when both reflex and rangefinder cameras were released from solid tripod was maximum, equal, sharpness achieved. MODERN concludes that SLR vs rangefinder steadiness dispute is academic. Hand-held or tripod-mounted, there is little difference between results.





SLR LENSES: WHICH FITS WHAT & WHY

EVEN A HIGH-PRICED PLUMBER WOULD HAVE A HARD TIME CONNECTING SOME OF THE SO-CALLED INTERCHANGEABLE LENSES TO THE CAMERA BODIES THEY SUPPOSEDLY FIT. THIS LIST MAY HELP.

INTERCHANGEABLE LENSES for SLR's are not as interchangeable as they should be. In far too many cases, they're not interchangeable at all. MODERN reluctantly arrived at this conclusion after several weeks of trying to fit many seemingly square lenses in round holes.

The problem is basically one of standardization—or to put it more correctly, lack of standardization. There is nothing to prevent a camera manufacturer from introducing a single-lens reflex with an exclusive, unique lens mount. If you purchase accessory lenses for this camera the choice will be relatively simple—you buy only the lenses made for it. However, in an effort to accommodate in addition a good number of lenses already available for other cameras, designers often bring out new SLR's with either Exakta or Pentacon lens mounts. Other makers producing cameras with unique lens mounts furnish special adapters which allow Pentacon or Exakta lenses to be fitted. Unfortunately, incorporating a Pentacon or Exakta lens mount does not mean that all Pentacon or Exakta lenses can be fitted or that all which do fit will actually couple to the camera body properly. You can see *(at right)* what complications have arisen with cameras using or being adaptable to these two most common lens mounts.

This listing unfortunately, complicated as it is, only scratches the surface. It covers only those lenses which come with non-interchangeable mounts. There is a growing trend today among independent makers of preset lenses to produce a single lens with a set of adapters. It's possible to fit these lenses to many different single-lens reflexes with the proper adapter. These adapters, ranging in price from $5 to $10, can be changed and fitted quickly by a repairman and, in many cases, by the lens owner himself. Makers of such lenses are Accura, Astro, Astronar, Coligon, Kilfitt, Komura, Novoflex, Piesker, Soligor, Taika, Tamron, Votar. There are more. If you're in doubt as to the changeability of a lens mount,

EXAKTA: Most Exakta bayonet mount models accept auto lenses only on all Exakta models. [illegible] Newer Exakta long lenses with the outer bayonet available [illegible] long lens [illegible] Exakta adapter. Lenses with only I, II and V diaphragms [illegible] fit. Lenses for these earlier models may not fit one [illegible] Best camera is to have older Exakta lenses fitted with new [illegible] bayonet lenses. It's an inexpensive job. A recommendation [illegible] the older lenses. Exakta-mount all preset Topcon lenses [illegible] will not couple with Topcon auto diaphragms although [illegible] auto lenses can be used manually on R and E cases.

EXA: I model [illegible] all preset and automatic Exakta lenses up to and including [illegible] Universal Construction [illegible] image circle with most [illegible] but some true telephoto [illegible] 135mm can be used. See [illegible] Exakta bayonet as on [illegible] Exaktas and thus accepts the same range of manual, preset and auto lenses, plus Topcon as listed under Exakta.

TOPCON: All models accept manual and preset Exakta lenses except those which fit outer bayonet only. Auto diaphragm Exakta lenses will not couple but can be used manually. All Topcon lenses with internal auto diaphragm mechanism work with C model only but can be used manually on R and E cameras. Semi-auto and preset Topcons will work on C.

EDIXA: On special order, all Edixa series bodies which normally use Pentacon-threaded lenses can be had with permanent Exakta bayonet mount. However, only bayonet Exakta lenses will fit. Auto diaphragm Exakta lenses will not couple but can be used manually.

These cameras fit directly

These cameras fit with adapters

ALPA: All Alpa models can be fitted with special inner bayonet Exakta lens adapter. Newer Exakta long lenses with outer bayonet will not fit Alpa. Exakta lenses with semi-automatic and automatic diaphragms fit but do not work automatically. Preset Topcon lenses fit Exakta adapter but auto diaphragm Topcon lenses can only be used manually.

CANONFLEX: All Canonflex models can be fitted with special inner bayonet Exakta lens adapter. Newer Exakta long lenses with outer bayonet will not fit Canonflex. Exakta lenses with semi-automatic and automatic diaphragms fit but do not work automatically. Preset Topcon lenses fit Exakta adapter but auto diaphragm Topcon lenses can only be used manually.

MINOLTA REFLEX: All Minolta models can be fitted with special inner bayonet Exakta lens adapter. Newer Exakta long lenses with outer bayonet will not fit Minolta Reflex. Exakta lenses with semi-automatic and automatic diaphragms fit but do not work automatically. Preset Topcon lenses fit Exakta adapter but auto diaphragm Topcon lenses can only be used manually.

MIRANDA: All Miranda models can be fitted with adapters having inner and outer bayonet, accepts all Exakta lenses. Semi-auto and auto Exakta lenses work automatically. However, Exakta lens barrels fit inside down. Minolta auto diaphragm lens release must thus be placed upward. Another adapter fits manual and preset Exakta lenses fit right side up. Others are O.K. because they push inward. Topcon lenses fit adapter but auto diaphragm Topcon lenses will only work manually.

YASHICA: Has adapter similar to that for Minolta Reflexes.

KONICA: Has adapter similar to that for Minolta Reflexes.

inspect the rear collar holding the mount to the lens barrel. If it unscrews or has three small screw heads equidistantly set around a knurled mount, the mount can generally be interchanged easily, although you may need a small jeweler's type screwdriver to do it.

Camera manufacturers who make preset lenses seldom produce lenses over 135mm with interchangeable mounts. However, if you do have a very good lens of the type made by Canon, Minolta, Nikon, Topcon, etc. and want to mount it on a different reflex, it can sometimes be done by a repairman for about $20.

You may have noticed a strange silence concerning leaf-shutter SLR's with interchangeable lenses or front cell components—Agfaflex, Bessamatic, Contaflex, Retina Reflex. If you own such a camera you can only use interchangeable lenses or components made for it, even though lenses for other SLR cameras may appear to be of the same make and focal length and have the same shutter. They just won't fit properly.

There are all sorts of additional ins and outs of lens interchangeability which add to the confusion. For instance: preset lenses in the Praktina mounts fit all Praktina models. But semi-automatic Praktina lenses for the FX model fit but will not work on the Praktina IIA, and the new fully automatic lenses for the Praktina IIA fit but won't work on the older FX model. Reason? The internal actuating pin on the older FX model moves forward when the shutter release is pressed, thus causing the diaphragm mechanism to close. The diaphragm actuating pin on the newer IIA model moves backward causing the diaphragm to close, a small but vital difference.

While the older Petri Penta used preset lenses only with no automatic diaphragm, you might imagine that these lenses could be used directly on the new Petri Penta V or V2 models. No chance of it. The new automatic lens models have a breech-lock lens mount instead of the Pentacon thread on the old models. Luckily there's an adapter (as noted in the listing *at left*) to allow the older Petri lenses to be used on the newer Petris, but it doesn't work the other way around.

While MODERN heartily endorses changes for the sake of improving the breed—larger diameter mounts to prevent image corner cutoff with long lenses, more secure bayonet mechanisms for surer and faster changeability, unique mechanisms to allow full coupling of external meters—we have an uneasy feeling that many camera makers are adopting or have adopted new styles in lens mounts for the pure desire of being non-conforming. We feel that the lively competition between makers has provided the buyer with a great wealth of equipment at highly attractive competitive prices. But surely some cooperation in standardizing mounts further would aid everyone.

—HERBERT KEPPLER *and* NORMAN ROTHSCHILD

1961 INTERCHANGEABLE LENS LIST

HAVING TROUBLE FINDING AN ACCESSORY LENS FOR YOUR CAMERA? LET MODERN ADD TO YOUR CONFUSION WITH THIS GUIDE—OVER 500 LENSES AND WHICH 35MM OR 2¼ CAMERAS THEY'LL FIT.

● The code letters, **right,** tell you which of the 585 lenses, listed by focal length (short to long) and speed (slower ones first), will fit your camera. Listings include the name of manufacturer (if U.S.) or importer, and country of manufacture. Cameras with the same code accept the same lenses. For example, threaded Canon and Leica lenses (LC) fit the same lens mount. Lenses for many single-lens reflex cameras can be used on other single-lens reflexes (see story on **page 60).**

● Contax and Nikon lenses may be interchanged with success too, up to 50mm. In 85mm lenses or longer, the depth of focus is too shallow and the difference in back focus leads to unsharp pictures.

● Lenses listed as KF and KS fit both Konica F and FS reflex cameras and couple to the built-in exposure meter of the Konica F. Lenses listed only as KS fit both Konica F and FS reflexes but do not couple to the meter of the F model.

● Lenses for the Periflex have the same thread as Leica lenses. They may be used on Leica, Canon and similar cameras, but do not couple to the rangefinder of these cameras.

● Short-mount lenses for Canon, Leitz Visoflex I, and Novoflex reflex housings are interchangeable, and, with adapters, may be used on other housings. Kilfitt basic lenses, 90mm and up, can be used, with adapters, on Visoflex II and Accura reflex housings.

● Even though these lenses supposedly are interchangeable, it may be advisable to have a competent repairman check the lens-camera adjustment for proper coupling. The prices listed here are approximate.

Compiled by NORMAN ROTHSCHILD

Adams 352	LO
Agfa Ambi-Silette	AM
Agfaflex III, IV, V	AF
Alpa Reflex 4, 5, 6, 7, 4b, 5b, 6b, 8b	AL
Anscomark	AN
Argus C3	AR
Argus C4	AG
Argus 21	AD
Argus C33	AC
Argus C44	AS
Argus Match-Matic	AR
Asahiflex	AH
Asahi Pentax	PC
Astra 35, Astraflex 35	PC
Astraflex II	AX
Baldamatic III	BD
Beseler Topcon	TR
Bessamatic	BE
Braun Paxette Reflex	TO
Bronica, Bronica S	BO
Canon	LC
Canonflex	CF
Catalina Reflex	PC
Columbia	PC
Consol	PC
Contaflex Alpha, Beta, Prima	CA
Contaflex III, IV, Rapid, Super	CO
Contarex, Contarex Special	CS
Contax I, II, IIa, IIIa	CX
Contax D, S	PC
Contina III, Continamatic II, III	CN
Corbina	PK
Edixa Reflex	PC
Exa, Exa II, Exakta	EX
Exakta 66	ES
Gamma	LC
Graflex Electric	GR
Grantflex	PC
Hasselblad 500C	HC
Hasselblad 1000F, 1600F	HA
Heiland Pentax	PC
Hexacon	PC
Hexacon Supreme	PK
Honor 35	LC
Kalimar Reflex	KA
Konica F Reflex	KF
Konica FS Reflex	KS
Korelle Reflex	KR
Leica	LC
Leica M1, M2 only	LE
Leica M1, M2, M3	LM
Leotax	LC
Lordomat, Lordomat C35	LO
Mamiyaflex Professional C2	MC
Master Reflex	MR
Melcon	LC
Minolta Super A	MA
Minolta Reflex SR1, SR2, SR3	MS
Miranda (with proper adapter)	EX-PC
Miranda (close-ups only)	NI-CX-LC
Miranda (for own inner thread mount)	MI
Miranda (for own outer bayonet mount)	MO
Nicca	LC
Nikon	NI
Nikon F Reflex	NR
Olympic Ace	OA
Optika IIa	OP
PCA Prismat	PA
Peerflex	AX
Peerless	LC
Pentacon	PC
Periflex	LP
Petri Penta	PC
Petri Penta V2	PB
Petri Penta V2 (with adapter)	PC
Praktica, Praktiflex	PC
Praktina	PK
Primar Reflex	AX
Prominent	PT
Rectaflex	RF
Reflex 66	RL
Retina IIc, IIIc, IIIC	RE
Retina IIIS	RX
Retina Reflex	RE
Retina Reflex S, III	RX
Ritacon	PC
Rittreck	OP
Rival Reflex	PC
Robot Jr. II, IIa, III, Star, Star II	RS
Robot Royal 24, 24S	RR
Robot Royal 36, 36S	RO
Signet 80	SI
Soligor 66 Reflex	KA
Super D	PC
Tanack	LC
Topcon R	TR
Tower	LC
Tower 19	OA
Tower 33, 34 Reflex	TO
Tower 37 Reflex	TA
Tower 45, 46	LC
Unimark III	LO
Verikon	PC
Vitessa T	VT
Wittnauer	WI
Yashica Pentamatic	YR
Yashica YF	LC

LO AM AF AL AN AR AG AD AC AS AR AH PC PC AX BD TR BE TO BO LC CF PC PC PC CA CO CS CX PC CN PK PC EX ES LC GR PC HC HA PC PC PK LC KA KF KS KR LC LE LM LC LO MC MR LC MA MS X-PC X-LC MI MO LC NI NR OA OP PA AX LC PC LP PC PB PC PC PK AX PT RF RL RE RX RE RX PC OP PC RS RR RO SI KA PC LC TR LC OA TO TA LC LO PC VT WI YR LC

21mm f/4.5 Biogon. Zeiss Stuttgart, Germany. **CX-NI,** $209; **CS,** $219

21mm f/4 Nikkor, Nippon Kogaku, Japan. **NI, NR,** $199.50

21mm f/4 Super Angulon. Leitz, Germany. **LC, LM,** $249

24mm f/4 Lithagon. Enna Werk, Germany. Basic lens, $59.50. Automatic diaphragm mount for **EX-PC,** $49.50 each

24mm f/4 Westrogon. Isco, Germany. Automatic diaphragm, **EX,** $149.50; preset diaphragm, **PC,** $159.50

24mm f/3.5 Retrofocus. Angenieux, France. Automatic diaphragm, **AL,** $199; **EX,** $166.50

25mm f/4 Nikkor. Nippon Kogaku, Japan. **NI,** $149.50

25mm f/4 Zeiss Flektogon. Zeiss, Jena, Germany. Automatic diaphragm, **EX,** $166.50

25mm f/3.5 Canon. Scopus Inc., Japan. **LC,** $165

28mm f/5.6 Summaron. Leitz, Germany. **LC,** $108; **LM** (with adapter), $112.50

28mm f/4 Curtagon. Schneider, Germany. Automatic diaphragm, **EX,** $149.50; **PC,** $129.50; **RX,** $86.50

28mm f/3.5 Auto Nikkor. Nippon Kogaku, Japan. Automatic diaphragm, **NR,** $179.50

28mm f/3.5 Canon. Scopus Inc., Japan. **LC,** $135

28mm f/3.5 Nikkor. Nippon Kogaku, Japan. **NI,** $149.50

28mm f/3.5 Retrofocus Type II. Angenieux, France. **PC,** $120; non-preset, **LC,** $120; automatic diaphragm, **AL,** $169

28mm f/3.5 Retro-Lumax. Corfield, Germany. Preset diaphragm, **LP-EX-PC,** $129.50

28mm f/3.5 Ultra Sandmar. Enna Werk, Germany. Basic lens, $79.50. Automatic diaphragm mount for **EX-PC,** $49.50 each

28mm f/2.8 Canon. Scopus Inc., Japan. **LC,** $149.50

28mm f/2.8 Soligor Miranda. Allied Impex, Japan. Automatic diaphragm, **MO,** $159.50; for Automex, $159.50

30mm f/4 Pantar. Zeiss Stuttgart, Germany. Lens component, **CA-CN,** $72

30mm f/3.5 Xenagon. Schneider, Germany. **RR,** $99; **RS,** $89

30mm f/2.8 Eurygon. Rodenstock, Germany. **PC,** $109.50; automatic diaphragm, **EX-PC,** $179.50

35mm f/5.6 Curtar. Schneider, Germany. Lens component (not recommended for Retina Reflex), **RE,** $59

35mm f/4.5 Argus Cintagon. Argus Cameras Inc., U.S.A. **AS,** $41.50

35mm f/4.5 Cintar. Argus Cameras Inc., U.S.A. **AC,** $49.95

35mm f/4.5 Lithagon. Enna Werk, Germany. Preset diaphragm, **PC,** $59.50; **AG** (requires installation of interchangeable lens mount by Geiss-America), $57.50, plus $10 installation

35mm f/4.5 Primagon. Hugo Meyer, Germany. Preset diaphragm, **EX-PC-PK-TR,** $39.50

35mm f/4.5 Sandmar. Enna Werk, Germany. **AR,** $49.50

35mm f/4.5 Wittnauer. Rodenstock, Germany. **WI,** $71.50

35mm f/4 Color-Ambion. Agfa, Germany. **AM,** $60

35mm f/4 Curtar. Schneider, Germany. Lens component, **RE,** $77.50

35mm f/4 Distagon. Zeiss Stuttgart, Germany. Automatic diaphragm, **CS,** $145

35mm f/4 Pro-Tessar. Zeiss Stuttgart, Germany. Lens component, **CO,** $95

35mm f/4 Rokkor. Minolta, Japan. Preset diaphragm, **MS,** $59.50

35mm f/4 Takumar. Asahi, Japan. Preset diaphragm, **PC,** $64.50

35mm f/3.5 Braun. Braun, Germany. Automatic diaphragm, **TO,** price to be announced

35mm f/3.5 Klaroptik, A-G Photo Distributors, Japan. **LC,** $49.50; **LM,** $59.50

35mm f/3.5 Komura. Komura, Japan. **LC,** $69.95

35mm f/3.5 Lithagon. Enna Werk, Germany. **PC,** $39.95

35mm f/3.5 Nikkor. Nippon Kogaku, Japan. **NI,** $89.50

35mm f/3.5 Planar. Zeiss Stuttgart, Germany. **CX-NI,** $102

35mm f/3.5 Primagon. Meyer, Germany. Preset diaphragm, **PC,** $49.50

35mm f/3.5 Retro-Lumax. Corfield, Germany. **LP-EX-PC,** $79.50

35mm f/3.5 "RF" Summaron. Leitz, Germany. **LM,** $139.50

35mm f/3.5 Rokkor. Minolta, Japan. **MA,** $69.50

35mm f/3.5 Signet Wide Angle. Kodak, U.S.A. **SI,** $57.50

35mm f/3.5 Skoparon. Voigtlander, Germany. **PT,** $99.50

35mm f/3.5 Soligor. Allied Impex, Japan. **PC-EX-TR,** $74.50; non-preset, **CX-LC-NI,** $64.95; **AR,** $44.95

35mm f/3.5 Special Travenar. Schacht, Germany. **LO,** $29.50

35mm f/3.5 Summaron. Leitz, Germany. **LC-LE,** $84

35mm f/3.5 Taika Taragon. Aetna-Optix, Japan. Preset diaphragm, **EX-PC-TR,** $49.50

35mm f/3.5 Telisar. Masel Co., Japan. Preset diaphragm, **EX-PC-PK-TR,** $49.95; **LC,** $54.95; **CX-NI,** $69.95

35mm f/3.5 Tower. Sears Roebuck, Germany. Preset diaphragm, **PC,** $39.50; non-preset, **LC,** $39.50

35mm f/3.5 Travegon. Schacht, Germany. Automatic diaphragm, **PC-EX,** $99.50; **PK,** for IIa, $89.95

35mm f/3.5 Travetor. Schacht, Germany. **LO** $39.95

35mm f/3.5 Votar. Walter Voss, Japan. Preset diaphragm, **EX-PC-TR,** $55

35mm f/3.5 Xyton. Ansco, Japan. **AN,** $59.50

35mm f/3.4 Color Ambion. Agfa, Germany. Automatic diaphragm. **AF,** $65

35mm f/3.4 Skoparet. Voigtlander, Germany. **VT,** $79.50

35mm f/3.4 Skoparex. Voigtlander, Germany. Automatic diaphragm, **BE,** $79.50

35mm f/2.8 Auto Nikkor. Nippon Kogaku, Japan. Automatic diaphragm, **NR,** $169.50

35mm f/2.8 Auto Quinaron. Steinheil, Germany. Automatic diaphragm, **EX,** $149.50

35mm f/2.8 Auto Rokkor. Minolta, Japan. Automatic diaphragm, **MS,** $119.50

35mm f/2.8 Auto-Topcor. Tokyo Optical Co., Japan. Automatic diaphragm, **TR,** $140; automatic diaphragm for model C, $145

35mm f/2.8 Biogon. Zeiss Stuttgart, Germany. **CX-NI,** $166

35mm f/2.8 Canon. Scopus Inc., Japan. **LC,** $105

35mm f/2.8 Curtagon. Schneider, Germany. **BD,** $73.50; automatic diaphragm, **EX** $149.50; with coupled exposure meter, **EX,** $172.50; **AL,** $149; **PC,** $126.50; for Edixa, $142.50; **RX,** $74.50

35mm f/2.8 Flektogon. Zeiss Jena, Germany. Automatic diaphragm, **EX,** $109.50; **PK,** $109.50, for IIa $124.95

35mm f/2.8 Hexanon. Konica, Japan. Automatic diaphragm, **KF,** $139.95

35mm f/2.8 Isco. Isco, Germany. Automatic diaphragm, **PC,** $99.50

35mm f/2.8 Isco-Mat LM. Isco, Germany. Automatic diaphragm, coupled exposure meter, **EX,** $149.50

35mm f/2.8 Komura. Komura, Japan. **LC,** $79.95

35mm f/2.8 Mamiya-Sekor. Mamiya, Japan. Automatic diaphragm, **TA,** $59.50

35mm f/2.8 Retro-Lumax. Corfield, Germany. Preset diaphragm, **LP-EX-PC,** $99.50

35mm f/2.8 Sandmar. Enna Werk, Germany. Basic lens, $69.50; automatic diaphragm mount for **EX-PC,** $49.50 each

35mm f/2.8 Soligor. Allied Impex, Japan. Automatic diaphragm, **EX-PC,** $109.95

35mm f/2.8 Soligor Miranda. Allied Impex, Japan. Automatic diaphragm, **MO,** $109.95; for Automex, $109.95, preset diaphragm $74.95

35mm f/2.8 Summaron. Leitz, Germany. **LC-LE,** $117; **RF** model with optical viewing unit, **LM,** $156

35mm f/2.8 Super Travegon. Schacht, Germany. Automatic diaphragm, **PK,** for IIa, $114.95; **EX-PC,** $129.50

35mm f/2.8 Super Yashinon R. Yashica, Japan. Preset diaphragm, **YR,** $59.95

35mm f/2.8 Tanar. Petri-Taron, Japan. **CX-LC-NI,** $79.50

35mm f/2.8 Telesar. Masel, Japan. **LC,** $64.95; **NI-CX,** $74.95

35mm f/2.8 Topcor. Tokyo Optical Co., Japan. **LC,** $184

35mm f/2.8 Tower. Sears Roebuck, Japan. **OA,** $39.50

35mm f/2.8 Voss. Piesker, Germany. Preset diaphragm, **AH-AL-EX-PC-PK-RF,** $79.95; extra interchangeable adapters, $11.85

35mm f/2.8 Xenar. Schneider, Germany. **RR,** $89; **RS,** $64

35mm f/2.8 Xenogon. Schneider, Germany. **LC,** $99.50; **RO-RR,** $129

35mm f/2.8 Zuiko. Olympus, Japan. **OA,** $49.95

35mm f/2.5 Juplen. Petri-Taron, Japan. Preset diaphragm, **EX-PC-TR,** $79.50

35mm f/2.5 Kinegon. Petri-Taron, Japan. Preset diaphragm, **EX-PC-TR,** $79.50

35mm f/2.5 Komura. Komura, Japan. Preset diaphragm, **EX-PC-TR,** $107.95; **NR,** $114.95

35mm f/2.5 Nikkor. Nippon Kogaku, Japan. **NI,** $139.50

35mm f/2.5 Retrofocus Type 1. Angenieux, France. Preset diaphragm, **PC,** $99.50; automatic diaphragm, **EX,** $129.50

35mm f/2.5 Rokkor. Minolta, Japan. **MA,** $59.50

35mm f/2.5 Super Canonmatic R. Scopus Inc., Japan. Automatic diaphragm, **CF,** $154.95

35mm f/2.5 Taika Taragon. Aetna-Optix, Japan. Preset diaphragm, **EX-PC-TR,** $59.50

35mm f/2.5 Telesar. Masel Co., Japan. Preset diaphragm, **EX-PC-TR,** $68.95; automatic diaphragm, **EX-PC,** $98.49

35mm f/2.5 Votar. Walter Voss, Japan. Preset diaphragm, **EX-PC-TR,** $87.50

35mm f/2.3 Auto-Takumar. Asahi, Japan. Automatic diaphragm, **PC,** $124.50

35mm f/2 Hexanon. Konica, Japan. Automatic diaphragm, **KF-KS,** $199.95

35mm f/2 Summicron. Leitz, Germany. **LC-LE,** $174; **RF** model with optical viewing unit, **LM,** $207

35mm f/1.9 Sandmar. Enna Werk, Germany. Basic lens, $119. Automatic diaphragm mount for **EX-PC,** $49.50 each

35mm f/1.9 Super Retro-Lumax. Corfield, Germany. Preset diaphragm, **EX-TR,** $129.50

35mm f/1.8 Canon. Scopus Inc., Japan. **LC,** $149.50

35mm f/1.8 Nikkor. Nippon Kogaku, Japan. **NI,** $179.50

35mm f/1.7 Zunow. Zunow, Japan. **LC,** $199.50

35mm f/1.5 Canon. Scopus Inc., Japan. **LC,** $199.50

38mm f/3.5 Mamiya-Sekor. Mamiya, Japan. Automatic diaphragm, **PA,** $69.50

38mm f/3.5 Radionar. Schneider, Germany. **RS,** $59

38mm f/2.8 Xenar. Schneider, Germany. **RR,** $79; **RS,** $59

40mm f/4.5 Helioplan. Hugo Meyer, Germany. **EX-TR,** $54.50

40mm f/3.5 Cassaron. Steinheil, Germany. **PC,** $49.50

40mm f/2.8 Makro-Kilar D. Kilfitt, Germany. Preset diaphragm, **AL-EX-PC-RF-TR,** $139.50

40mm f/2.8 Makro-Kilar E. Kilfitt, Germany. Preset diaphragm, **AL-EX-PC-RF-TR,** $119.50

40mm f/2.8 Makro-Kilar P. Kilfitt, Germany. Preset diaphragm, **PK,** $169.50

40mm f/1.9 Xenon. Schneider, Germany. **RR,** $129; **RS,** $79

45mm f/2.8 Xenar. Schneider, Germany. **RO-RR,** $89

45mm f/1.9 Lithagon. Enna Werk, Germany. **AS,** $99.50; **AG** (requires installation of interchangeable lens mount by Geiss-America), $79.50, plus $10 installation

50mm f/3.5 Alorar. Karl Heitz, Switzerland. Collapsible mount, **AL,** $39

50mm f/3.5 CBSTAR. CBS Laboratories, U.S.A. In special focusing mounts for various 35mm single-lens reflexes, reflex housings, copying attachments, $75

50mm f/3.5 Cintar. Argus, U.S.A. **AR,** $30.50

50mm f/3.5 Elmar. Leitz, Germany. **LC,** $51; **LM-LE,** $52.50

50mm f/3.5 Micro Nikkor. Nippon Kogaku, Japan. **LC-NI-CX,** $129.50

50mm f/3.5 Primotar. Hugo Meyer, Germany. Automatic diaphragm, f/2.8 focusing aperture, **EX,** $39.50

50mm f/3.5 Tessar. Zeiss Stuttgart, Germany. **CX-NI,** $68

50mm f/2.8 Alfinon. Karl Heitz, Switzerland. Preset diaphragm, **AL,** $69

50mm f/2.8 Canon. Scopus Inc., Japan. **LC,** $69.50

50mm f/2.8 Cintagon. Argus, U.S.A. **AS,** $89.50

50mm f/2.8 Color Skopar. Voigtlander, Germany. **VT,** $52.50

50mm f/2.8 Color Skopar-X. Voigtlander, Germany. Automatic diaphragm, **BE,** $52.50

50mm f/2.8 Color Solinar. Agfa, Germany. **AM,** $50

50mm f/2.8 Elmar. Leitz, Germany. **LC-LE-LM,** $66

50mm f/2.8 Nikkor. Caprod Ltd., Japan. Automatic diaphragm, **BO,** $249.50

50mm f/2.8 Soligor Miranda. Allied Impex, Japan. Preset diaphragm, **MI,** $29.95

50mm f/2.8 Retina Xenar. Schneider, Germany. Automatic diaphragm, **RX,** $52

50mm f/2.8 Tessar. Zeiss Jena, Germany. Automatic diaphragm, **EX,** $60; **PK,** $64.75; for IIa, $93; **PC,** $90; preset diaphragm, **PC,** $59

50mm f/2.8 Tessar. Zeiss Stuttgart, Germany. Automatic diaphragm, **CS,** $67

50mm f/2.8 Travenar. Schacht, Germany. Preset diaphragm, **PC-EX-TR,** $69.95; **PK-RF,** $73; automatic diaphragm, **PC,** $49.50

50mm f/2.8 Westanar. Isco, Germany. Automatic diaphragm, **PC,** $69.50

50mm f/2.8 Xenar. Schneider, Germany. Automatic diaphragm, **PC,** $79.50

50mm f/2 Dual-Range Summicron. Leitz, Germany. **LM-LE,** $189

50mm f/2 Flexon. Zeiss Jena, Germany. Automatic diaphragm, **PK,** for IIa, $123.25

50mm f/2 Nikkor. Nippon Kogaku, Japan. **NI,** $84.50; automatic diaphragm, **NR,** $109.50

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50mm f/2 Pancolar. Zeiss Jena, Germany. Automatic diaphragm, **EX,** $140

50mm f/2 Planar. Zeiss Stuttgart, Germany. Automatic diaphragm, **CS,** $145

50mm f/2 Rokkor. Minolta, Japan. **MA,** $59.50

50mm f/2 Septon. Voigtlander, Germany. Automatic diaphragm, **BE,** $100

50mm f/2 Sonnar. Zeiss Stuttgart, Germany. **CX-NI,** $119; **RO-RR,** $129

50mm f/2 Summicron. Leitz, Germany. **LM-LE** (rigid mount), $150

50mm f/2 Topcor. Tokyo Optical Co., Japan. **LC,** $185

50mm f/2 Ultron. Voigtlander, Germany. **PT,** $119.50

50mm f/2 Westagon. Isco, Germany. Automatic diaphragm, **PC,** $110

50mm f/1.9 Cintagon. Argus, Germany. **AS,** $79.95

50mm f/1.9 Heligon. Rodenstock, Germany. Automatic diaphragm, **EX-PC,** $169.50

50mm f/1.9 Isco-Mat. Isco, Germany. Automatic diaphragm, coupled exp. meter, **EX,** $150

50mm f/1.9 Sandmar. Enna Werk, Germany. Basic lens, $69.50. Automatic diaphragm mount for **EX-PC,** $49.50 each

50mm f/1.9 Soligor Miranda. Allied Impex, Japan. Automatic diaphragm, **MO,** $89.95; for Automex, $89.95

50mm f/1.9 Westrocolor. Isco, Germany. Automatic diaphragm, **EX,** $80

50mm f/1.9 Xenon. Schneider, Germany. Automatic diaphragm, **AL,** $119; **EX,** $189.50; **PC,** $169.95; **RX,** $87.50; preset diaphragm, **AL,** $99; with coupled exposure meter, **EX,** $218.50

50mm f/1.8 Canon. Scopus Inc., Japan. **LC,** $110; automatic diaphragm, **CF,** $129.95

50mm f/1.8 Macro-Switar Apochromat. Kern, Switzerland. Automatic diaphragm, **AL,** $199

50mm f/1.8 Rokkor. Minolta, Japan. **MA,** $75.50

50mm f/1.8 Switar Apochromat. Kern, Switzerland. Automatic diaphragm, **AL,** $139

50mm f/1.8 Travelon. Schacht, Germany. Automatic diaphragm, **EX-PC,** $119.50

50mm f/1.8 Yashinon. Yashica, Japan. **YR,** replacement only. Price on request

50mm f/1.5 Canon. Scopus Inc., Japan. **LC,** $139.50

50mm f/1.5 Nokton. Voigtlander, Germany. **PT,** $169.50

50mm f/1.5 Sonnar. Zeiss Stuttgart, Germany. **CX-NI,** $139

50mm f/1.5 Summarit. Leitz, Germany. **LC-LE-LM,** $99

50mm f/1.4 Canon. Scopus Inc., Japan. **LC,** $159.50

50mm f/1.4 Nikkor. Nippon Kogaku, Japan. **NI,** $130

50mm f/1.4 Summilux. Leitz, Germany. **LC-LE-LM,** $216

50mm f/1.2 Canon. Scopus Inc., Japan. **LC,** $210

50mm f/1.1 Nikkor. Nippon Kogaku, Japan. **NI,** $299.50

50mm f/1.1 Zunow. Zunow, Japan. **LC,** $199.50

52mm f/3.5 Carl Meyer. Burke & James, U.S.A. **AX-KA-KR,** $124.50; **HA,** $139.50

52mm f/3.5 Kaligar. Kalimar, Inc., Japan. Preset diaphragm, **KA,** $99.50

55mm f/3.5 Micro-Nikkor. Nippon Kogaku, Japan. Preset diaphragm, **NR,** $169.50

55mm f/2.2 Auto Takumar. Asahi, Japan. Automatic diaphragm, **PC,** price on request

55mm f/2 Color Solagon. Agfa, Germany. Automatic diaphragm, **AF,** $105

55mm f/2 Auto Rokkor PF. Minolta, Japan. Automatic diaphragm, **MS,** $80

55mm f/2 Auto Takumar. Asahi, Japan. Automatic diaphragm, **PC,** price on request

55mm f/1.9 Auto-Quinon. Steinheil, Germany. Automatic diaphragm, **EX,** $140; **PK,** $84.75; **PC,** $124.50

55mm f/1.8 Auto Rokkor PF. Minolta, Japan. Automatic diaphragm, **MS,** $90

55mm f/1.8 Auto-Takumar. Asahi, Japan. Automatic diaphragm, **PC,** $112.50

55mm f/1.4 Planar. Zeiss Stuttgart, Germany. Automatic diaphragm, **CS,** $250

58mm f/2 Auto Biotar. Zeiss Jena, Germany. Automatic diaphragm, **EX,** $80; **PK,** $74.75

58mm f/1.9 Primoplan. Hugo Meyer, Germany. Preset diaphragm, **PC,** $43.95

58mm f/1.8 Auto-Topcor. Tokyo Optical Co., Japan. Automatic diaphragm, **TR,** for model B, $120; for Autokinon, $140; for model C, $145

58mm f/1.5 Soligor Miranda. Allied Impex, Japan. Automatic diaphragm, **MO,** $149.95

58mm f/1.4 Auto Nikkor. Nippon Kogaku, Japan. Automatic diaphragm, **NR,** $155

58mm f/1.2 Harigon. Seymour's, Japan. Preset diaphragm, **EX** (outer bayonet)—**PC,** $169.50

59mm f/3.5 Repro-Skopar. Voigtlander, Germany. Incorporated in copying device, **PT,** $139.50 for complete outfit

60mm f/5.6 Distagon. Zeiss Stuttgart, Germany. Preset diaphragm, LVS Compur shutter and automatic diaphragm, **HC,** $350

60mm f/1.2 Hexanon. Konica Camera Co., Japan. **LC,** $359.50

65mm f/3.5 Elmar. Preset diaphragm, in mount for Visoflex II, $120; lens only, $84

65mm f/3.5 Mamiya-Sekor. Mamiya, Japan. Matched pair of lenses on board with shutter, **MC,** $149.50

75mm f/4 Pantar. Zeiss Stuttgart, Germany. Lens component, **CA-CN,** $76

75mm f/3.8 Tele-Xenar. Schneider, Germany. **RR,** $119; **RS,** $99

75mm f/3.5 Xenar. Schneider, Germany. Preset diaphragm, **AL,** $99

75mm f/2.8 Nikkor. Caprod Ltd., Japan. Automatic diaphragm, **BO,** $119.50

75mm f/1.9 Primoplan. Hugo Meyer, Germany. Preset diaphragm, **PC,** $89.95

75mm f/1.5 Biotar. Zeiss Jena, Germany. Preset diaphragm, **EX-TR,** $199; **PK,** $144.50

80mm f/5.6 Tower. Sears Roebuck, Japan. **OA,** $39.50

80mm f/5.6 Zuiko. Olympus, Japan. **OA,** $49.95

80mm f/4 Longar. Schneider, Germany. Lens component, **RE,** $80

80mm f/3.5 Primotar. Hugo Meyer, Germany. **EX-TR,** $49.50

80mm f/2.8 Biometar. Zeiss Jena, Germany. Automatic diaphragm, **EX,** $139.50; **PK,** for IIa, $184.95

80mm f/2.8 Mamiya. Caprod Ltd., Japan. Matched pair of lenses on board with shutter, **MC,** $79.50

80mm f/2.8 Planar. Zeiss Stuttgart, Germany. LVS Compur shutter and automatic diaphragm, **HC,** $302.50

80mm f/2.8 Tessar. Zeiss Jena, Germany. Preset diaphragm, **EX-TR,** $59.50

83mm f/1.9 Takumar. Asahi Optical Co., Japan. Preset diaphragm, **AH-PC,** $134.50

85mm f/4 Pro-Tessar. Zeiss Stuttgart, Germany. Lens component, **CO,** $99

85mm f/4 Tele-Arton. Schneider, Germany. Automatic diaphragm, **RX,** $78.50

85mm f/4 Triotar. Zeiss Stuttgart, Germany. **CX,** $106

85mm f/4 Wittnauer. Rodenstock, Germany. **WI,** $82.50

85mm f/2.8 Culminar. Steinheil, Germany. **PC,** $65

85mm f/2.8 Tele Rokkor. Minolta, Japan. **MA,** $99.50

85mm f/2.8 Travenar. Schacht, Germany. Automatic diaphragm, **EX-PC,** $93.95; preset diaphragm, **PC,** $62.95; **PK-RF,** $73; non-preset **LC,** $89.95; preset diaphragm, **EX-TR,** $69.95

85mm f/2 Nikkor. Nippon Kogaku, Japan. **NI,** $175

85mm f/2 Sonnar. Zeiss Stuttgart, Germany. **CX,** $179; automatic diaphragm, **CS,** $185

85mm f/2 Speed Astra. Sterling-Howard, Germany. Preset diaphragm, **AL-CF-EX-NR-PC-PK-TR,** $74.95; **CX-LC-NI,** uncoupled, $74.95; extra lens adapters $12 to $15

85mm f/1.9 Canon. Scopus Inc., Japan. **LC,** $179.50

85mm f/1.8 Hexanon. Konica, Japan. Automatic diaphragm, **KF-KS,** $206

85mm f/1.8 Soligor Miranda. Allied Impex, Japan. Automatic diaphragm, **MO,** for Automex, $159.50

85mm f/1.5 Canon. Scopus Inc., Japan. **LC,** $235

85mm f/1.5 Nikkor. Nippon Kogaku, Japan. **NI,** $299.50

85mm f/1.5 Summarex. Leitz, Germany. **LC,** $360; **LM** (with adapter), $367.50

85mm f/1.5 Super-Lumax. Corfield, Germany. **LP-EX,** $129.50

90mm f/6.8 Schneider Angulon. Aetna Optix, Germany. **OP,** in special lensboard, $64.50

90mm f/4 Color Telinear. Agfa, Germany. **AM,** $72

90mm f/4 Elmar. Leitz, Germany. Rigid mount, **LC-LE-LM,** $108; collapsible mount, **LE-LM,** $141; focusing mount to use lens elements of rigid mount on Visoflex II, $16.50

90mm f/4 Signet Telephoto. Kodak, U.S.A. **SI,** $69.50

90mm f/4 Tele-Arton. Schneider, Germany. **RR,** $139

90mm f/4 Travenar. Schacht, Germany. **LO,** $79.95

90mm f/3.5 Optika Taragon. Aetna-Optix, Japan. Preset diaphragm, **OP,** $99.50

90mm f/3.5 Tele-Xenar. Schneider, Germany. preset diaphragm, **AL,** $129; **EX-PC-TR,** $94.50

90mm f/3.5 Topcor. Tokyo Optical Co., Japan. Preset diaphragm. **EX-TR,** $143.75; **LC,** $182

90mm f/3.5 Xenar. Schneider, Germany. Preset diaphragm, **PC-EX,** $74.50

90mm f/3.4 Telinear. Agfa, Germany. Automatic diaphragm, **AF,** $72

90mm f/2.8 Elmarit. Leitz, Germany. **LC-LE-LM,** $174; adapter to use on Visoflex II, $3.60

90mm f/2.8 Makro-Kilar. Kilfitt, Germany. Preset diaphragm, basic lens, $210. Adapters for **EX-PC-PK,** $12.60; **AL,** $17.50; **HA,** $21. Variable extension adapters for, **EX-PC-PK-AL-RF,** $31. In mount for **HA,** $230; **AL,** $199.50

90mm f/2.8 Travenar. Schacht, Germany. Automatic diaphragm, **PC,** $79.95

90mm f/2.5 Alfitar. Angenieux, France. Automatic diaphragm, **AL,** $159

90mm f/2.5 Angenieux Type Y1. Angenieux, France. Automatic diaphragm, **EX,** $119.50

90mm f/2 Summicron. Leitz, Germany. **LC-LE-LM,** $270; in short mount for Visoflex II, with clickstops or preset diaphragm, $228; installation of preset diaphragm, $12

90mm f/1.8 Angenieux Type P1. Angenieux, France. **PC,** $149.50

95mm f/2.8 Lumar. Corfield, Germany. **LP-EX-PC,** $49.50

95mm f/2.8 Lithagon. Enna Werk, Germany. Basic lens, $49.95; automatic diaphragm mount for **EX-PC,** $49.50 each

100mm f/5.5 Telomar. Voigtlander, Germany. Complete with reflex housing, **PT,** $159.50

100mm f/4.8 Dynaret. Voigtlander, Germany. **VT,** $79.50

100mm f/4.5 Argus-Sandmar. Argus Cameras Inc., U.S.A. **AR-AD** (with adapter), $49.50

100mm f/4.5 Cintar. Argus Cameras Inc., U.S.A. **AC,** $49.95

100mm f/4.5 Dynaron. Voigtlander, Germany. **PT,** $89.50

100mm f/4.5 Isconar. Isco, Germany. **EX-PC-TR,** $25

100mm f/4.5 Lithagon. Enna Werk, Germany. **AG** (requires installation of interchangeable lens mount by Geiss-America), $59.50, plus $10 mount installation

100mm f/4.5 Sandmar. Enna Werk, Germany. **AR,** $49.50

100mm f/4 Braun. Braun, Germany. Automatic diaphragm, **TO,** $59.50

100mm f/4 Rokkor TC. Minolta, Japan. Preset diaphragm, **MS,** $59.50

100mm f/4 Rotelar. Rodenstock, Germany. Automatic diaphragm, **EX-PC,** $144.50

100mm f/4 Xyton. Ansco, Japan. **AN,** $79.50

100mm f/3.5 Auto Quinar. Steinheil, Germany. Automatic diaphragm, **EX,** $109.50

100mm f/3.5 Auto Tele Rokkor QE. Minolta, Japan. Automatic diaphragm, **MS,** $99.50

100mm f/3.5 Canon. Scopus Inc., Japan. **LC,** $110

100mm f/3.5 Cintagon. Argus Cameras Inc., U.S.A. **AS,** $44.50

100mm f/3.5 Mamiya-Sekor. Mamiya, Japan. Automatic diaphragm, **PA,** $79.50

100mm f/2.8 Auto-Topcor. Tokyo Optical Co., Japan. Automatic diaphragm, **TR,** for Autokinon, $170; for model C, $180

100mm f/2.8 Hexanon. Konica, Japan. Automatic diaphragm, **KF,** $129.95

100mm f/2.8 Komura. Komura, Japan. Preset diaphragm, **EX-PC-TR,** $89.95; **LC,** non-preset, $89.95

100mm f/2.8 Speed Astra. Sterling Howard, Germany. Preset diaphragm, **AL-CF-EX-HA-NR-PC-PK-TR,** $44.50; **CX-LC-NI,** uncoupled, $44.50. Extra lens adapters $12 to $15

100mm f/2.8 Super Yashinon R. Yashica, Japan. Preset diaphragm, $74.95

100mm f/2.8 Tele-Voss. Voss Photo, Germany. Preset diaphragm, for all single-lens reflexes, $59.50; extra lens adapters $11.85

100mm f/2.8 Trioplan. Hugo Meyer, Germany. Automatic diaphragm, **EX,** $79.50

100mm f/2 Canon. Scopus Inc., Japan. **LC,** $149.95; automatic diaphragm, **CF,** $204.95

100mm f/2 Kinoptic Apochromat. Karl Heitz Inc., France. Automatic diaphragm, **AL,** $299

100mm f/2 Zunow. Zunow, Japan. **LC,** $199.50

105mm f/4 Nikkor. Nippon Kogaku, Japan. **NI,** $79.50; preset diaphragm, **NR,** $69.50

105mm f/3.5 Mamiya. Caprod Ltd., Japan. Matched pair of lenses on board with shutter, **MC,** $93

105mm f/3.5 Soligor. Allied Impex, Japan. Preset diaphragm, **EX-PC-TR,** $54.95

105mm f/3.5 Tower. Sears Roebuck, Japan. **LC,** $39.50

105mm f/3.5 Travegar. Schacht, Germany. Preset diaphragm, **PK,** $59.95

105mm f/2.8 Auto-Takumar. Asahi, Japan. Automatic diaphragm, **PC,** $124.50

105mm f/2.8 Soligor. Allied Impex, Japan. Preset diaphragm, **EX-PC-TR,** $79.95

105mm f/2.8 Soligor Miranda. Allied Impex, Japan. Automatic diaphragm, **MO,** $139.50; for Automex, $139.50

105mm f/2.8 Takumar. Asahi, Japan. Preset diaphragm, **PC,** $84.50

105mm f/2.5 Auto-Nikkor. Nippon Kogaku, Japan. Automatic diaphragm, **NR,** $195

105mm f/2.5 Nikkor. Nippon Kogaku, Japan. **NI,** $152.50; automatic diaphragm, **NR,** $195

115mm f/3.5 Panflex Tessar. Zeiss Stuttgart, Germany. Automatic diaphragm. For use only with Panflex Reflex Housing, **CX,** $179

120mm f/2.8 Biometar. Zeiss Jena, Germany. Automatic diaphragm, **EX,** $169.50; **PK,** for Ila, $214.95

125mm f/2 Carl Meyer Speed. Burke & James, U.S.A. **AL,** $199.50; **HA,** $235

125mm f/2.5 Hektor. Leitz, Germany. **LC-LM-LE** (requires reflex housing such as Visoflex), $171

125mm f/2.5 Telagon. Tewe, Germany. **AH-AL-EX-PC-PK-RF-TR,** $180

125mm f/2.3 Astro Pantachar. Ercona, Germany. Preset diaphragm, for all single-lens reflexes, $225.75

130mm f/4 Color Telinear. Agfa, Germany. **AM,** $112

135mm f/4.5 Actinar. Aetna-Optix, Japan. **OP,** $34.25

135mm f/4.5 Culminar. Steinheil, Germany. **PK,** $43.95; **PC,** $60

135mm f/4.5 Mamiya. Caprod Ltd., Japan. Matched pair of lenses on board with shutter, **MC,** $103

135mm f/4.5 Soligor. Allied Impex, Japan. **AR,** $49.95

135mm f/4.5 Tele Rokkor. Minolta, Japan. **MA,** $99.50

135mm f/4.5 Telisar. Masel Co., Germany. **EX-PC-PK-TR,** $34.95

135mm f/4.5 Travenon. Schacht, Germany. **EX-PC-TR,** $49.95; **PK-RF,** $53; **LC,** $59.95

135mm f/4.5 Wirgar. Wirgin, Germany. **EX-TR,** $39.95

135mm f/4.5 Xenar. Schneider, Germany. **EX-TR,** $84.95

135mm f/4 Color Telinear. Agfa, Germany. Automatic diaphragm. **AF,** $85

135mm f/4 Elmar. Leitz, Germany. **LC-LE-LM,** $157.50

135mm f/4 Nikkor. Nippon Kogaku, Japan. Preset diaphragm, short mount for bellows unit, $120

135mm f/4 Rokkor TC. Minolta, Japan. Preset diaphragm, **MS,** $69.50

135mm f/4 Rotelar. Rodenstock, Germany. Automatic diaphragm, **EX-PC,** $139.50

135mm f/4 Sonnar. Zeiss Stuttgart, Germany. **CX,** $146; automatic diaphragm, **CS,** $149

135mm f/4 Special Travenar. Schacht, Germany, **LO,** $64.50

135mm f/4 Super Dynaret. Voigtlander, Germany. **VT,** $89.50

135mm f/4 Super Dynarex. Voigtlander, Germany. Automatic diaphragm, **BE,** $79.50

135mm f/4 Tele-Xenar. Schneider, Germany. **BD,** $84.50; **RR,** $179; automatic diaphragm, **RX,** $87.50

135mm f/4 Tower. Sears Roebuck, Germany. Automatic diaphragm, **TO,** $59.50

135mm f/4 Triotar. Zeiss Jena, Germany. Preset diaphragm, **EX-PK-TR,** $65; **PC,** $75

135mm f/4 Wittnauer. Rodenstock, Germany. **WI,** $109.50

135mm f/3.5 Angenieux Y2. Angenieux, France. **PC,** $75.50

135mm f/3.5 Auto-Nikkor. Nippon Kogaku, Japan. Automatic diaphragm, **NR,** $179.50

135mm f/3.5 Auto-Quinar. Steinheil, Germany. Automatic diaphragm, **EX,** $119.50

135mm f/3.5 Canon. Scopus Inc., Japan. **LC,** $125; **CF,** $130.95

135mm f/3.5 Ennaston. Enna Werk, Germany. **EX-TR,** $69.50

135mm f/3.5 Hexanon. Konica, Japan. Automatic diaphragm, **KF,** $149.95

135mm f/3.5 Isco. Isco, Germany. Automatic diaphragm, **PC,** $99.50; preset diaphragm, **EX-TR,** $49.50

135mm f/3.5 Isco-Mat LM. Isco, Germany. Automatic diaphragm, coupled exposure meter, **EX,** $149.50 w/o meter

135mm f/3.5 Juplen. Petri-Taron, Japan. Preset diaphragm, **EX-PC-TR,** $49.95

135mm f/3.5 Kinegon. Petri-Taron, Japan. Preset diaphragm, **EX-PC-TR,** $49.95

135mm f/3.5 Klaroptik. A. G. Photo Distributors, Japan. **LC,** $49.50; **LM,** $59.50

135mm f/3.5 Komura. Komura, Japan. Preset diaphragm, **EX-PC-TR,** $69.50; **CF-NR,** $79.95; **LC** non-preset, $84.95

135mm f/3.5 Lithagon. Enna Werk, Germany. **AG** (requires installation of interchangeable lens mount by Geiss-America), $99.50, plus $10 mount installation

135mm f/3.5 Nikkor. Nippon Kogaku, Japan. **NI,** $135; automatic diaphragm, **NR,** $179.50; **BO,** $210

135mm f/3.5 Primotar. Hugo Meyer, Germany. Preset diaphragm, **EX-PC-PK-TR,** $49.50; **ES,** $99.50

135mm f/3.5 Soligor. Allied Impex, Japan. Preset diaphragm, **EX-PC-TR,** $59.95; non-preset, **LC-CX-NI,** $74.95

135mm f/3.5 Soligor Miranda. Allied Impex, Japan. Automatic diaphragm, **MO,** $99.95; for Automex, $99.95; preset diaphragm, $59.95; short mount for bellows, $49.95

135mm f/3.5 Sonnar. Zeiss Stuttgart, Germany. **CX,** $164

135mm f/3.5 Super Yashinon R. Yashica, Japan. Preset diaphragm, **YR,** $59.95

135mm f/3.5 Takumar. Asahi, Japan. Preset diaphragm, **AH-PC,** $89.50

135mm f/3.5 Tanar. Petri-Taron, Japan. **LC-CX-NI,** $79.50

135mm f/3.5 Tele Astra. Sterling-Howard, Japan. Preset diaphragm, **AL-CF-EX-HA-NR-PC-PK-TR,** $44.50; **CX-LC-NI,** uncoupled, $44.50. Extra lens adapters, $12 to $15

135mm f/3.5 Tele-Ennalyt. Enna Werk, Germany. **PC,** $59.50

135mm f/3.5 Tele-Lumax. Corfield, Germany. **LP-EX-PC,** $69.50

135mm f/3.5 Tele-Sandmar. Enna Werk, Germany. Basic lens, $69.50; automatic diaphragm mount for **EX-PC,** $49.50 each; **EX,** $69.50

135mm f/3.5 Telesar. Masel Co., Germany. Preset diaphragm, **EX-PC-PK-TR,** $49.98; non-preset, **LC,** $49.98

135mm f/3.5 Tele Tanar. Petri-Taron, Japan. **CX-LC-NI,** $79.50

135mm f/3.5 Tele-Voss. Voss Photo, Germany. Preset diaphragm, basic lens with one adapter, **EX-PC-TR-PK-AL-MS-NR-CF-MI-HA-MA-KA-ES-AX;** for reflex housing, **LC-CX-NI,** $59.50. Extra adapters, $11.85

135mm f/3.5 Tele Westanar. Isco, Germany. **PC,** $59.50; automatic diaphragm, **PC,** $99.50

135mm f/3.5 Tele-Xenar. Schneider, Germany. Automatic diaphragm, **AL,** $169; **EX,** $164.50; **PC,** $134.50; preset diaphragm, **EX-PC-PK-TR,** $119.50; non-preset, **LC,** $114.50; with coupled exposure meter, **EX,** $189.50

135mm f/3.5 Topcor. Tokyo Optical Co., Japan. Preset diaphragm, **EX-TR,** $189.75

135mm f/3.5 Tower. Sears Roebuck, Japan. Preset diaphragm, **PC,** $44.50; non-preset **LC,** $44.50

135mm f/3.5 Travegon. Schacht, Germany. **PK,** $53

135mm f/3.5 Travenar. Schacht, Germany. Automatic diaphragm, **EX-PC,** $89.95; **RF,** $93; **PK,** $59.95; non-preset, **LC,** $86.95; **LO,** $99.95

135mm f/3.5 Votar. Walter Voss, Japan. Preset diaphragm, **EX-PC-TR,** $49.50

135mm f/2.8 Auto-Quinar. Steinheil, Germany. Automatic diaphragm. **EX,** $189.50

135mm f/2.8 Auto-Spiratone. Spiratone Inc., Japan. Automatic diaphragm, **EX,** $79.95

135mm f/2.8 Auto Tele Rokkor PG. Minolta, Japan. Automatic diaphragm, **MS,** $139.50

135mm f/2.8 Hexanon. Konica, Japan. **KF-KS,** $149.95; **KF,** $149.95

135mm f/2.8 Juplen. Petri-Taron, Japan. Preset diaphragm, 4-element, **EX-PC-TR-PK,** $69.95; **EX-PC-TR,** 5-element, $89.95

135mm f/2.8 Komura. Komura, Japan. Preset diaphragm, **EX-PC-TR,** $89.95; **CF-NR,** $115.95; **LC,** non-preset, $89.95

135mm f/2.8 Mamiya-Sekor. Mamiya, Japan. Automatic diaphragm, **TA,** $73.95

135mm f/2.8 Quinar. Steinheil, Germany. Preset diaphragm, **EX-TR,** $100; **PC-PK,** $96.95

135mm f/2.8 Soligor. Allied Impex, Japan. Preset diaphragm, **EX-PC-TR,** $89; automatic diaphragm, **EX-PC,** $149.50

135mm f/2.8 Soligor Miranda. Allied Impex, Japan. Automatic diaphragm, **MO,** $149.50; for Automex, $149.50; preset diaphragm, $89.95

135mm f/2.8 Spectra Coligon. Aetna-Optix, Japan. Preset diaphragm, **EX-PC-TR,** $69.50

135mm f/2.8 Spiratone. Spiratone Inc., Japan. Preset diaphragm, **EX-PC-TR,** $29.95

135mm f/2.8 Super Yashinon R. Yashica, Japan. Preset diaphragm, **YR,** $84.95

135mm f/2.8 Tele Astra. Sterling-Howard, Japan. Automatic diaphragm, **EX,** $79.50

135mm f/2.8 Tele-Iscaron. Isco, Germany. Automatic diaphragm, **EX,** $150; preset diaphragm, **PC,** $119.50

135mm f/2.8 Telesar. Masel Co., Japan. Preset diaphragm, **EX-PC-TR,** $54.95; automatic diaphragm, **EX,** $89

135mm f/2.8 Tele-Votar. Walter Voss, Germany. Preset diaphragm, basic lens with one adapter, **EX-PC-TR-PK-AL-MS-NR-CF-MI-HA-KA-ES-AX;** for reflex housing, **LC-CX-NI,** $69.50. Extra adapters, $11.85

135mm f/2.8 Votar. Walter Voss, Japan. Preset diaphragm, **EX-PC-TR,** $64.50; automatic diaphragm, **EX,** $129.50

135mm f/2.5 Angenieux P2. Angenieux, France. **PC,** $169.50

135mm f/2.5 Canon. Scopus Inc., Japan. Automatic diaphragm, **CF,** $211.95

135mm f/2.3 Komura. Komura, Japan. Preset diaphragm, **EX-PC-TR,** $159.95; **CF-NR,** $179.95

135mm f/2 Auto-Nikkor. Nippon Kogaku, Japan. Automatic diaphragm, **NR,** price to be announced

135mm f/2 Komura. Komura, Japan. Preset diaphragm, **EX-PC-TR,** $375

135mm f/2 Topcor. Tokyo Optical Co., Japan. Preset diaphragm, **EX-TR,** $335

150mm f/5.5 Tele-Megor. Hugo Meyer, Germany. Preset diaphragm, **EX-PK-TR,** $49.50; **PC,** $55.95

150mm f/4.5 Carl Meyer. Burke & James, U.S.A. **EX,** $79.50; **CX-NI** (uncoupled), $119.50; **KA,** $92.50; **KR-MR,** $99.50; **PK,** $97.50; **AH,** $89.50

150mm f/4.5 Super Dynaron. Voigtlander, Germany. **PT,** $105

150mm f/4.5 Tele-Xenar. Schneider, Germany. **RS,** $149

150mm f/4 Kaligar. Kalimar Inc., Japan. Preset diaphragm, **KA,** $79.50

150mm f/4 Sonnar. Zeiss Stuttgart, Germany. LVS Compur shutter and automatic diaphragm, **HC,** $333

150mm f/3.5 Tele-Astra. Sterling-Howard, Germany. Preset diaphragm, **AL-CF-EX-HA-NR-PC-PK-TR,** $69.50; **CX-LC-NI,** uncoupled, $69.50; extra lens adapters $12 to $15

150mm f/3.5 Tele Kilar. Kilfitt, Germany. Preset diaphragm, basic lens, $164.50. Adapters for, **EX,** $15.75; **HA,** $21; **RF,** $17.50. Deluxe adapters for, **EX-NR-PC-PK-RF-AL,** $25.75. Variable extension adapters for, **EX-PC-PK-AL-RF,** $35.75

150mm f/3 Telagon. Tewe, Germany. **AH-AL-EX-PC-PK-RF-TR,** $180

150mm Alpa Kinoptic Apochromat. Karl Heitz, France. Automatic diaphragm, **AL,** $359

150mm f/2.7 Carl Meyer Speed. Burke & James Inc., U.S.A. **LC** (uncoupled), $249.50

150mm f/2.3 Astro Pantachar. Ercona, Germany. For all single-lens reflexes, $309.75; with reflex housing, **LC,** $425

150mm f/1.8 Astro Pantachar. Ercona, Germany. For all single-lens reflexes, $393.75; with reflex housing, **LC,** $495

175mm f/2.5 Carl Meyer. Burke & James, U.S.A. **HA,** $285

180mm f/5.5 Tele-Astra. Sterling-Howard, Germany. Preset diaphragm, **AL-CF-EX-HA-NR-PC-PK-TR,** $69.50; **CX-LC-NI,** uncoupled, $69.50; extra lens adapters $12 to $15

180mm f/5.5 Tele-Megor. Hugo Meyer, Germany. Preset diaphragm, **EX-TR,** $49.50; **PC,** $82.95; **PK,** $79.95

180mm f/5.5 Tele-Voss. Voss Photo, Germany. Preset diaphragm, basic lens, with one adapter, **EX-PC-TR-PK-AL-MS-NR-CF-MI-HA-MA-KA-ES;** for reflex housing, **LC-CX-NI,** $72. Extra adapters, $11.85

180mm f/4.5 Actinar. Aetna-Optix, Japan. **OP,** $59.50; preset diaphragm, $76.50

180mm f/4.5 Alitar. Angenieux, France. Automatic diaphragm, **AL,** $189

180mm f/4.5 Mamiya. Caprod Ltd., Japan. Matched pair of lenses on board with shutter, **MC,** $139.50

180mm f/4.5 Rotelar. Rodenstock, Germany. Preset diaphragm, **EX-PC,** $139.50

180mm f/3.5 Primotar. Hugo Meyer, Germany. Preset diaphragm, **ES,** $149.50; **EX-TR,** $79.50; **PC,** $83.95

180mm f/3.5 Soligor. Allied Impex, Japan. Preset diaphragm, **EX-PC-TR,** $99.50

180mm f/3.5 Super Yashinon R. Yashica, Japan. Preset diaphragm, **YR,** $99.95

180mm f/2.8 Sonnar. Zeiss Jena, Germany. **PK-EX-TR,** $395; **NR,** $415; **HA,** $425. Adapters for **HA,** $35; **EX-PC-TR,** $25; **NR,** $30; **PK,** $20

180mm f/2.8 Tele-Iscaron. Isco, Germany. Preset diaphragm, **EX-PC,** $200

180mm f/2.5 Nikkor. Nippon Kogaku, Japan. Preset diaphragm, short mount, **NI** (for Nikon reflex housing), $399.50; adapter for **NR,** $29.50; in mount for Leitz Visoflex I, $399.50; **BO,** $399.50, adapter, $55

200mm f/7.5 Astronar. Encino Engineering, U.S.A. **EX-PC-TR,** $24.95

200mm f/5.5 Tele Voss. Voss Photo, Germany. Preset diaphragm, basic lens, $79.50; adapters for **AL-AH-EX-HA-MR-PC-PK-AX-KA-KR-RF-TR,** each $11.85

200mm f/5.5 Tele-Xenar. Schneider, Germany. Preset diaphragm, **EX-PC-PK-TR,** $136.50; non-preset, **RR,** $169

200mm f/5 Tele-Xenar. Schneider, Germany. **RR,** $199

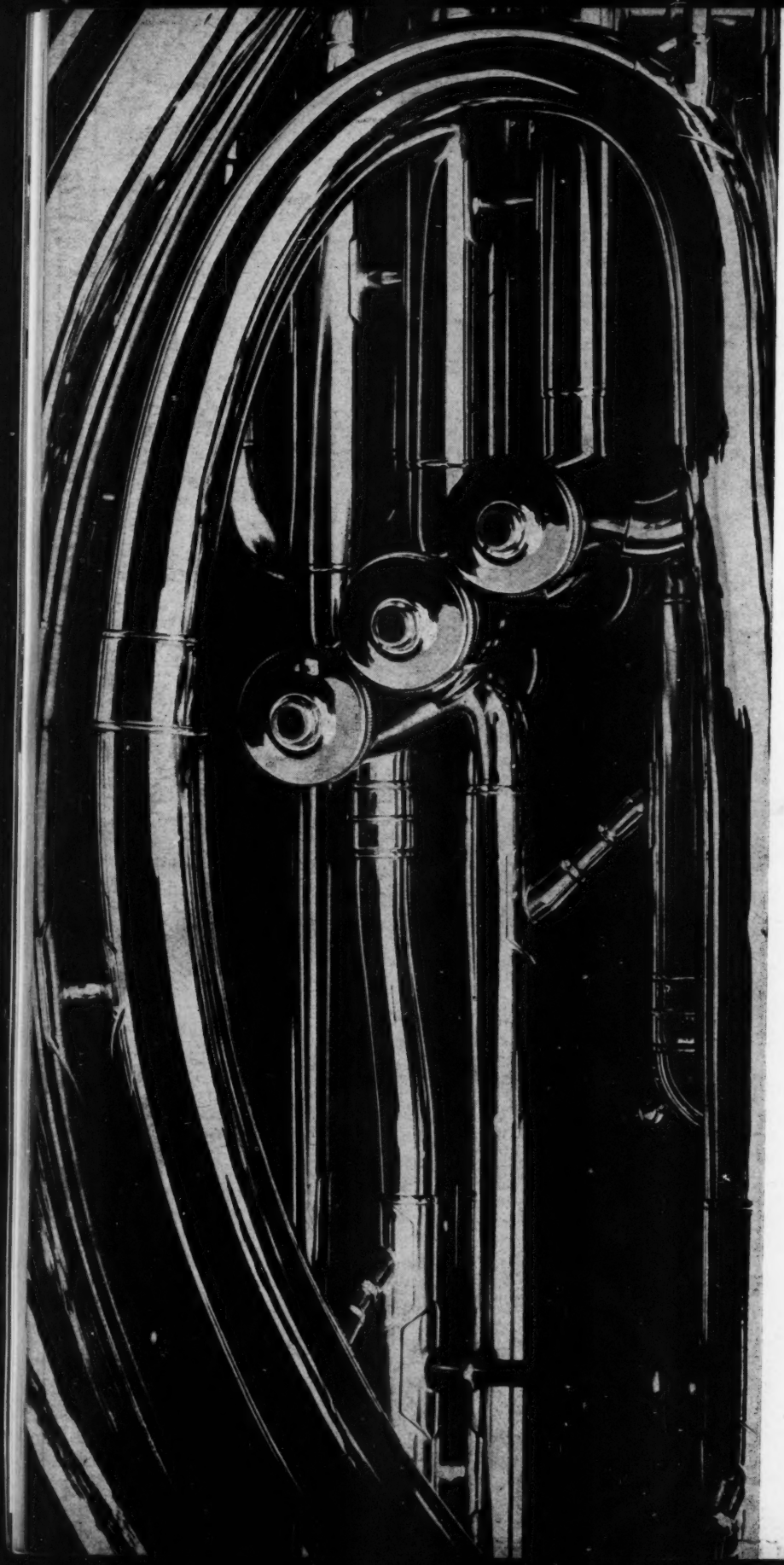
200mm f/4.5 Komura. Komura, Japan. Preset diaphragm, **EX-PC-TR,** $129.50

(Continued on page 88)

SLR SEES TIGHT

We'd never claim that you can always spot a photograph taken with a single-lens reflex camera. But if you examine the pictures on the following nine pages you will see that despite their differing subjects and the different techniques used in making them, they do have a quality in common. Each is a tight, dynamic, controlled composition, and in each the photographer has moved in as close as was necessary to completely fill the 35mm frame. Just two of these photographs were cropped. *Right,* Charles Harbutt chopped off his subject's chin and hat to achieve a square format that included only the face. On *page 68,* Irving Dolin trimmed sides of phototograph of sousaphone to emphasize strong vertical lines and curve of the instrument's tubing. There are actually two reasons for the single-lens reflex camera's edge over its rangefinder and twin-lens brothers in making the kind of photographs shown here. The first: elimination of parallax error, which is a problem when working at closer-than-normal focusing distances (*right*) or with long lenses (*pages 74* and *75*). Parallax is the difference in the views seen by your eye through a viewfinder or viewing lens of a twin-lens reflex and that recorded by the camera's taking lens and recorded on the film. Through the normal focusing range (from infinity to about 3½ ft.) many rangefinder and twin-lens cameras are parallax compensated, and there are also devices available which will compensate for parallax at somewhat closer distances. The inch or two difference between the view seen through viewing lens or viewfinder and taking lens can be all-important, for example, when taking pictures such as that *at right.* Had Harbutt been working with any camera but a reflex he might have chopped off the man's eyebrows or sliced into his mouth. The other major advantage of the single-lens camera which has ground-glass focusing and depth-of-field preview is that you can see precisely what is in and what is out of focus at any given distance setting and aperture, and can use focus creatively as in the photograph of the leaves inside the foldout on *pages 69* and *70,* and that of the distorted reflection of the hand on *page 73.* To learn the complete details of how these photographers capitalized on the peculiar advantages of the single-lens reflex in making the pictures on the following pages, consult the captions.—PATRICIA CAULFIELD

THE BIG CLOSE-UP is simple to make with any focal-plane-shutter reflex. Here, Charles Harbutt slipped a ⅜-in. extension tube between his Asahi Pentax camera body and 105mm f/2.8 Takumar lens, approached to within a few feet of a Federal Reserve guard, and framed the features only to produce this startling, larger-than-life blowup. Such rings or extension tubes are available for all focal-plane SLR cameras, and are preferable to close-up lenses since they do not affect sharpness or the focal length of the lens. Owners of leaf-shutter reflexes, however can produce almost as good results with the close-up lenses, but the focal length of the lens will be shortened. Super Hypan, 1/60 and f/2.8, on assignment for the "Telephone Review."



EXACT COMPOSITION is extremely simple with the single-lens reflex. Here, Irving Dolin moved in close to frame section of sousaphone left on a side street during a parade, later narrowed the 35mm format in printing to tighten the design. Even though the horn was in the shadow cast by a building, specular reflections appear. These actually do not come from a point source but are overexposed reflections of the sky. Dolin took a general incident-light meter reading, exposing Plus-X Pan film rated at E.I. 160 at f/11 and 1/200 second as was indicated by the meter. Then he increased contrast and eliminated detail in background by printing on a contrasty, No. 5 grade paper. Asahi Pentax, 105mm Takumar.

PLANNED FOCUS (inside fold) is practicable with single-lens reflexes which have depth-of-field preview since you can see precisely what is in and what is out of focus on the ground glass. Here, out-of-focus patches are actually individual leaves on a bush located a few inches in front of the camera lens, and sharp branches in the background were at a distance of about 10 ft. Patricia Caulfield exposed Daylight Type Kodachrome at f/2 and 1/250 in Miranda camera with 58mm f/2 Biotar to make this photograph, using an average reading with Weston Master II meter as a starting point, and opening up two stops to compensate for back-lighting.

◁◁ **FRAMING** or breaking up a scene with an out-of-focus foreground object is simpler to do with SLR's, since the photographer can observe exact placement as well as degree of unsharpness in the ground glass. Purple color of out-of-focus elephant in the foreground is due not to paint but to bluer-than-daylight color balance of arc lights used as spots at Madison Square Garden. Even such extreme differences in color temperature (here overall tungsten illumination was probably about 3000 to 3400K, close to the color for which the film was balanced, while arc spots were about 6000K plus ultraviolet, which is invisible to the eye but not to the film) are difficult to see, appear completely unreal when recorded on film. Patricia Caulfield made this photograph on High Speed Ektachrome Type B rated at E.I. 320 and pushed in development. Pushing the film also increased the magenta cast. Exakta VX camera, 85mm f/2.8 Travenar; 1/125 sec. and f/3.5 exposure calculated by taking a reading off the performer in the background with an Elwood Photometer, which has a narrow angle of view.

CONTROL OF FLARE SPOTS (left) produced by backlight is possible since they can be accurately seen on the reflex's ground glass. Inger Abrahamsen made a number of photographs of this trapeze artist as he stood in the wings of the circus waiting to begin his act, here was able to plot position of bubble-like hot spots caused by light bouncing back and forth between the lens elements. Heiland Pentax camera with 135mm f/3.5 Takumar lens; exposure on Tri-X rated at E.I. 400 was approximately f/4 and 1/125 second.

DISTORTED MIRROR IMAGES such as hand reflection above require careful focusing, exact choice of camera and subject position since any minor change has a major effect on the image. While visiting a friend, Kenneth Van Sickle noticed the distortion possibilities of the living-room mirror and set to work photographing various objects, including his own hand. The possibilities for shooting distorted images are almost infinite, and are best explored with reflex cameras since you can always see the precise effect on the ground glass. Here Van Sickle was working with an Asahi Pentax, 58mm f/2 Biotar lens. Super Hypan film was exposed at f/8 and 1/25 sec. by available light.

COMPRESSION of baseball spectators was achieved by shooting with ▷ a 300mm Makro Kilar on a Nikon F reflex. Graphic reduction of scene to stark black-and-white was accomplished by copying original continuous-tone negative on Kodalith Ortho PB Type 3 film to make high-contrast positive which was recopied on same film to make negative. In addition to conquering the problem of parallax, the SLR offers another advantage when you are working with extremely long lenses: such fine detail as expression and gesture can be observed from a great distance with much more clarity than with the unaided eye. Original exposure for this photograph was 1/1000 and f/5.6 on Tri-X Pan film rated at E.I. 800 and given forced development to insure sufficient contrast for Kodalith treatment.

MODERN TESTS

NEWEST CAMERAS · LATEST FILMS · IMPORTANT ACCESSORIES

MODERN PHOTOGRAPHY'S exclusive monthly equipment report devoted to informative, unbiased field tests of production models submitted to and passed as acceptable by our technical department.

KONICA FS: FIRST WITH COPAL SQUARE SHUTTER

Manufacturer's specifications: Konica FS eye-level single-lens reflex camera. Lens: 50mm f/2 Hexanon with stops to f/16, focusing to 2 ft. Shutter: Copal Square metal focal-plane with speeds from 1 to 1/1000 sec. plus B, MX sync. Viewing: Non-interchangeable eye-level prism reflex with full ground-glass focusing screen and Fresnel. Other features: Automatic instant-return diaphragm with rapid-return mirror; provision for previewing depth of field; rapid wind and rewind levers; all shutter speeds on non-rotating dial; auto zero resetting frame counter; adjustable self timer; removable accessory shoe. Price: $189.95. Importer: Konica Camera Co., 76 W. Chelten Ave., Philadelphia 44, Pa.

The Konica FS is almost totally different from its predecessor, the more expensive and feature-laden Konica F. The FS is smaller (5¾ x 2 x 4 in.), lighter (only 2 lb. 2 oz.), and definitely more compact. Nor does it have a built-in coupled light meter. The two do have in common sync at 1/125 sec. for electronic flash. Top shutter speed on the FS is 1/1000 sec. and you can sync Type M bulbs at all speeds.

The two models also have the same type of interchangeable bayonet lens mount, and so lenses for the F can be used on the FS.

While the principle of the Konica F and Konica FS shutter is the same, the construction is different. The F shutter consists of six blades, while the FS has four. The FS is the first camera to reach the U. S. with the new Copal Square shutter—made by an independent company and sold to camera manufacturers.

How does it feel to shoot with the FS? First, it's comfortable to hold, with plenty of area for a good, firm grip. Numbers on the single dial are white on black and easy to read even in poor light. The 1/125 sync is in yellow—readily distinguishable from the other settings.

The Konica FS's viewing image is slightly smaller than life-size, with very good brightness to the corners. The screen isn't excessively fine, but focusing is quick and accurate. With glasses we found that we saw virtually the whole image.

Whereas the wind lever on the F has ratchet type gear, the FS lever does not, and the film advance must be made with a single stroke. However, it works quickly and smoothly and is slightly offset from the body for easy gripping.

The automatic diaphragm closes down when the shutter is released and opens immediately after exposure.

Depth of field can be checked by pushing the preview button at the bottom of the lens mount to close the diaphragm to the selected aperture. Releasing the button opens up the diaphragm to full aperture.

We found the controls well placed and easy to use under actual shooting conditions. Changes in f-number and shutter speeds can be made quite rapidly.

But we did find the accessory shoe—located over the film rewind—inconvenient. It must be removed whenever the film is rewound back into the cartridge. But that's solved quickly enough by keeping the shoe in a gadget bag until actually needed.

In testing this particular Konica FS and Hexanon lens we found sharpness was good at f/2 with some fall-off at the corners. Between f/4 and f/5.6, sharpness was good with only slight corner fall-off. Overall sharpness decreased slightly at smaller apertures.

The FS is also available with the 52mm f/1.4 Hexanon, which we first tested on the Konica F. By comparison, in our original tests, the f/1.4 showed good sharpness at maximum aperture with only some fall-off at the edges. Sharpness between f/4 and f/5.6 was very good with little fall-off.

Some of the corner sharpness fall-off found with these lenses is caused by curvature of field. At all but moderately close focusing distances this effect is slight.

The FS is available with the 52mm f/1.4 Hexanon at $269.90.—M.A.M.

EYE-LEVEL NIKKOREX USES NO PRISMS

Manufacturer's specifications: Nikkorex 35mm single-lens reflex camera. Lens: 50mm f/2.5 Nikkor with automatic diaphragm in non-interchangeable mount with stops to f/22, focusing to 2 ft. Shutter: Between-the-lens leaf with speeds from 1 to 1/500 sec. Viewing: Permanent eye-level mirror system with full focusing screen and split-image rangefinder. Other features: Exposure meter coupled to shutter and aperture controls; rapid wind, rewind levers; auto zero resetting frame counter. Price: $119.50. Importer: Nikon Inc., 111 Fifth Ave., New York 3, N. Y.

This is the first eye-level reflex camera to break from the all-glass prism for eye-level viewing. Instead, four mirrors reflect the image from the horizontal surface, reverse it and deliver it, magnified, to your eye. The first sample Nikkorex, seen over a year ago, produced an image which, in brightness and evenness, was decidedly inferior to that obtained from similar cameras using prisms. We were delighted to find that the production model Nikkorex has a smaller-than-life-size, quite bright focusing screen with an extremely clean, well-defined split-image rangefinder. The rest of the Nikkorex seemed equally well designed and manufactured.

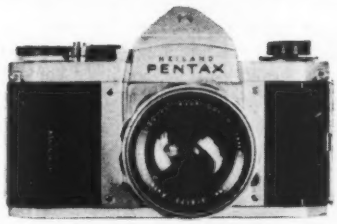
Because of the mirror reflex system, the rear viewfinder peep-window is located off center to the left instead of directly behind the lens. Long-nosed photographers won't find their noses crushed against the camera back.

Directly above, but not in the picture area, there's a small transilluminated half moon with a notch. By turning the diaphragm ring or shutter-speed ring on the lens mount, you can line up a needle in the notch, thus assuring yourself of correct exposure. The needle is quite visible, even in poor light. Unlike many built-in meters, the Nikkorex' did not seem to be adversely affected by extraneous light and it was not necessary to shade it from overhead brightness to get accurate readings. It worked well in all lighting conditions and was able to make a low-light exposure of 1/60 sec. at f/2.5 with the E.I. set at 400. It should thus be usable in all lighting situations except dim available light. E.I. numbers range from 10 to 1600 and there are special indicator marks for use with filters having 2X and 4X factors. Since all four control rings—focus, aperture, shutter speed and exposure index—are located around the lens mount, you may have some initial difficulty grasping the proper one when working at eye level, until you are quite familiar with the camera.

Camera operation proved quite satisfactory. The rapid wind lever is well shaped and needs only an extremely short, positive stroke (which is surprisingly light) to advance the film. The shutter release is next to the rapid wind lever and falls naturally under your right index finger. The rewind lever is large and easy to grasp. Loading is quite simple and positive. The Nikkorex has the size, weight and shutter noise one has come to expect of leaf-shutter single-lens reflexes. The finish is neat and trim.

The lens tests indicated that central sharpness at f/2.5 was good with some sharpness fall-off at the edges. At f/5.6 -8 sharpness was very good with little corner fall-off. There was a slight decrease in overall sharpness at the smaller apertures. Some of the fall-off in corner sharpness with this lens is caused by curvature of field. At all but moderately close focusing distances, this effect is slight.—H.K.

PENTAX H-1 HAS F/2.2 SEMI-AUTOMATIC LENS



Manufacturer's specifications: Heiland Pentax H-1 35mm eye-level single-lens reflex. Lens: 55mm f/2.2 Auto-Takumar with stops to f/22 and focusing to 20 in. Shutter: Cloth focal-plane with speeds from 1 to 1/500 sec. plus B, FPX sync. Viewing: Non-interchangeable full focusing screen with special central diffusing grid. Other features: Semi-automatic diaphragm reopens manually with recocking lever; rapid wind, rewind levers; rapid-return mirror. Price: $149.50. Importer: Heiland Division, Minneapolis-Honeywell, 5200 E. Evans Ave., Denver 22, Col.

This is just about the least expensive, most compact single-lens reflex with focal-plane shutter and rapid-return mirror going, but you'd never know it. The body resembles that of the $199.95 H-3 model. It should. It's the same body. The H-1 merely lacks a top 1/1000 sec. and has a slightly different central microprism area. While the f/2.2 is semi-automatic, the actual internal diaphragm mechanism within the camera body is fully automatic. Thus the H-1 can be fitted easily with any of the fully automatic Pentax lenses that work on the H-3.

To repeat for the H-1 our opinion of the H-3, it would be hard to find a better finished or easier operating camera with a brighter finder anywhere near this price. You see a life-size image and only lose a tiny amount of the screen edge if you wear glasses. The rapid wind lever is one of the best shaped and smoothest working of any SLR, regardless of price. And the Pentax is known for its reliability and ease of repair if and when necessary.

The threaded Pentax-Pentacon-Praktica lens mount accepts all the Pentax Takumar lenses and an almost endless variety of other makes up to and beyond 1000mm.

While cocking the lens after each exposure may prove annoying to photographers who shoot rapidly, the average careful worker won't find it much trouble. However if you can somehow talk your dealer into exchanging the lens for the completely automatic 55mm f/1.8 at a reasonable cost. . . . ?

How does the 55mm f/2.2 compare with the 55mm f/1.8? Well, we'd hate to be forced to show the difference in speed between f/2.2 and f/1.8. But here's the rundown on our own sharpness comparison tests. At f/2.2 the lens showed very good sharpness at the center with some fall-off at the edges. Sharpness was excellent at f/5.6 with slight edge fall-off. There was no decrease in overall sharpness at the smaller apertures. Some of the corner sharpness fall-off with this lens is caused by curvature of field. At all but moderately close focusing distances, this effect is slight.—H.K.

A NEW VERSION OF THE RETINA REFLEX

Manufacturer's specifications: Retina Reflex III semi-automatic 35mm single-lens reflex. Lens: 50mm f/1.9 Retina Xenon or f/2.8 Retina Xenar, with stops to f/22 and focusing to 3 ft. Shutter: Synchro-Compur, with speeds from 1 to 1/500 sec. plus B, MFX sync, self timer. Viewing: Fixed eye-level prism reflex with ground-glass screen and split-image rangefinder. Other features: Automatic

diaphragm; built-in exposure meter coupled to lens and shutter-speed controls for E.I. 3 to 3200; rapid wind lever on bottom; interchangeable bayonet lens mount. Price: With f/2.8 Xenar, less than $215; with f/1.9 Xenon, less than $250. Importer: Eastman Kodak Co., Rochester, N.Y.

The new Retina Reflex is very similar

(Continued on page 78)

MODERN TESTS

(Continued from page 77)

in appearance to the previous models. The main external differences are in the generous shutter release, now positioned on the camera front to the right of the lens mount, and the frame counter, now on the camera bottom. (The extra effort of tipping the camera to check how your roll is going is compensated for by the simpler counter advance—there's no lock button to be held down as with the previous model).

The most important difference in the model III lies in the exposure control. Previously, there was a matching needle system in a window on the camera top. The III has the same window, but instead of matching you center the needle between two markers; and the same needle-and-markers system has been introduced into the viewfinder as well. Our tests of the built-in meter showed that it was accurate down to a reading of f/1.9 at 1/30 sec. for E.I. 400.

In using the Retina Reflex III, we found that the viewfinder meter needle together with the new shutter release could be a definite aid to both rapid and steady shooting.

The model we tested was equipped with the f/1.9 Xenon lens. Our tests showed that sharpness was good at f/1.9 with some fall-off at the corners. When stopped down to f/4-f/5.6 sharpness was good at the center with almost no fall-off. Overall sharpness decreased slightly at the smaller apertures.

Some of the corner sharpness fall-off found with this lens is caused by curvature of field. At all but moderately close focusing distances, this effect is slight.—W.H.J.

ASTRONAR 200MM F/7.5 FOR 35MM REFLEXES

Manufacturer's specifications: Astronar 200mm f/7.5 telephoto lens for single-lens reflexes with Exakta or Pentacon-Pentax mounts. Features: Fixed f/7.5 aperture; focus to 3 ft. with push-pull focusing. Price: $24.95. Manufacturer: Encino Engineering, Box 251, Encino, California.

We hardly believed our eyes. This rather crudely made tele lens composed of only two light metal tubes, one sliding within the other, plus a cemented glass doublet, gave a very good central performance with only slight edge fall-off—a rating that puts it in the company of the finest 200mm lenses available. The focusing (in this case a technical term for sliding the outer tube containing the two lens elements back and forth over the fixed inner tube) was surprisingly smooth. No lens ever tested by MODERN could be focused so swiftly from the near focusing point to infinity. And few if any other tele lenses can focus as close as 3 ft. The Astronar should be handy for super-close-up portraits or nature photography. If you're an outdoor picture taker with no need for apertures of more than f/7.5, it would be virtually impossible to recommend a sharper lens at anywhere near the price. There's no tripod socket, but you need none. Since the lens weighs only 6½ oz. and is only 5 in. long, you can hand-hold the camera or use the camera body tripod socket.—H.K.

NIKKOR LONG LENSES FIT THE NIKON F

Manufacturer's specifications: 105mm f/4 preset Nikkor lens for the Nikon F reflex. Features: Apertures to f/22, focus to 2.75 ft.; preset diaphragm. Price: $69.50. Importer: Nikon Inc., 111 Fifth Avenue, New York 3, N. Y.

Manufacturer's specifications: 350mm f/4.5 semi-automatic Nikkor lens for the Nikon F reflex. Features: Apertures to f/22, focus to 13 ft.; semi-automatic diaphragm. Price: $398.00. Importer: Nikon Inc.

Can't afford the 105mm f/2.5 Auto Nikkor? Here's a tiny (3¼-in.-long) slower substitute which focuses closer (better for portraits) and yields only on three counts. It doesn't stop down and open automatically (there's a good presetting mechanism, though), it's slower by a bit more than a full stop, and doesn't have any coupling for the Nikon F meter—but it's a fine lens. Our tests indicated that performance of the three-element lens (the 105mm f/2.5 has five) was good at f/4 with some fall-off and very good between f/8 and f/11 with little fall-off. Performance remained the same at smaller apertures. The f/4 opening provided more than ample focusing illumination through the prism. Incidentally, the maximum diameter of the lens is far smaller than any other Nikkor for the Nikon F. It has an odd-sized, tiny Nikkor lens hood which is sorta cute. The lens accepts Series VI accessories.

The 350mm f/3.5 is the longest and fastest lens with a semi-automatic diaphragm for any reflex. Although fairly long with its coupling adapter (14½ in.), it's remarkably light (4 lbs.) and can be hand-held easily at decent shutter speeds (over 1/125 sec.).

The semi-automatic diaphragm is rather unusual. By turning a ring on the lens mount with the aid of a finger lug, you cock the lens to full aperture. To select any shooting aperture, turn the diaphragm ring. Just before you shoot the picture, you press a small button on the lens mount and a spring action closes the diaphragm. The button is threaded for a cable release. By using a dual cable release with one tip connected to the camera shutter release and the other to the lens, you can make the diaphragm shut down automatically just before the picture is taken. The lens must be used with a lens coupler. The rotating coupler ($29.95) which would allow the camera to be swung quickly for horizontal or vertical pictures would seem advisable, particularly if you mount this lens on a Nikon pistol grip.

In actual use we found definition good centrally at full aperture with some fall-off in the corners. Between f/8 and f/11 definition was very good with only a little fall-off. Sharpness did not decrease at smaller apertures.

Some of the corner sharpness fall-off found with these lenses is caused by curvature of field. At all but moderately close focusing distances, this effect is slight.

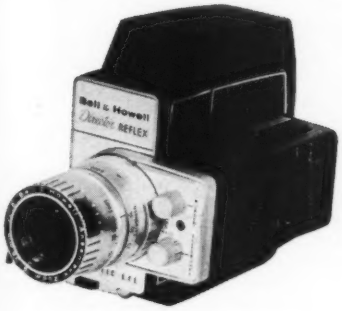
The lens does not couple to the Nikon exposure meter. It has three elements and accepts Series IX accessories.

Both new Nikon lenses provide exceedingly smooth focusing in finely finished, predominantly black satin mounts.—H.K.

B & H 8MM ZOOM REFLEX HAS BEHIND-LENS METER

Manufacturer's specifications: Bell & Howell Director Reflex Model 434 (roll film) 8mm electric eye camera. Lens: 9 to 36mm f/1.8 Bell & Howell Angenieux zoom lens focusing to 3 ft. Viewfinder: Through-the-lens reflex system with beamsplitter in front of diaphragm. Focusing: Full ground glass. Fps: 16, 48 and single-frame.

Other features: Automatic electric eye behind the lens with E. I. from 10 to 40, manual control; fading device; 15-ft. film run; electrically operated zoom powered by four penlight batteries; automatic resetting footage counter; film wind indicator; adjustable viewfinder eyepiece; built-in Type A filter. Price: $349.95 (roll film), $369.95 (magazine model, 444). Manufacturer: Bell & Howell Co., 7100 McCormick Blvd. Chicago, Ill.



The new Bell & Howell Director Reflex Model 434 8mm movie camera is the first automatic 8mm zoom camera with the meter cell behind the lens. It also has a reflex viewing and focusing system and the first electrically operated zoom control. All this—and more—is packaged in a camera weighing 5 lbs. and measuring approximately 5 x 5½ x 3½ in. (not including the lens).

In overall appearance the camera looks much like previous Director models. In fact, most of the earlier features of the Director cameras are retained. For example, you can start filming at 16 fps and switch without interruption to 48 fps for a screen image that leaps from normal to slow motion. Inside, there's the same long film gate—3 in.—as in previous Director Models.

The Director Reflex is the first electric eye to place a cadmium sulfide (CdS) cell behind the lens. Thus, only the light entering the lens affects the automatic exposure setting system. A half-silvered mirror directs part of the light coming through the lens to the CdS cell. (The CdS cell does not generate electricity like the photoelectric cell, but acts as a valve controlling the amount of current generated by a battery. For more information on how CdS cells work in movie cameras see MODERN, July 1961.)

The camera may be manually controlled, and also the lens completely closed for fades even though it is set on automatic.

The switch from normal 16 fps (about 1/35 sec. shutter speed) to 48 fps, slow motion (about 1/100 sec.), is compensated for a unique manner. When you press the release from 16 to 48, the governor speeds up. The governor in turn activates a tiny generator which increases the flow of current to the spring-loaded diaphragm. The increase in current opens the lens aperture the necessary 2½ f-numbers to keep exposure constant.

In field-testing this electric eye system we chose situations which heretofore had required some manual adjustment to get the best exposure with cameras having meter and lens mounted separately on the camera—back and side lighting, marine scenes, shadow areas surrounded by strong highlights, and panning.

In most cases zoom lens cameras will record an effectively exposed overall shot made with the wide-angle focal length but fail to show good shadow detail in the tele position close-up. That's because the angle of light acceptance on most electric eye zoom cameras matches the angle of view of the shorter focal lengths rather than the telephoto position. Here's what we found with the Director.

Backlighting: In most cases, the camera provided good exposure from wide-angle to telephoto. Close-ups had good shadow detail—providing the final image filled the frame. However, if you don't fill the frame with the main subject, extraneous light at the corners can overinfluence the meter—the result being under-exposure. This holds true for any exposure determining device whether electric eye or accessory meter. Correction could have been made by shifting the framing, moving in closer, or setting the camera manually after a close-up reading.

Sidelighting: Good overall rendition throughout the zoom was achieved even in shadow areas and with contrasty subjects such as boats with dark hulls and white sails.

Marine scenes: Usually, the strong light reflecting from the water results in a semi-silhouetting effect of the image. With the Director, overall results at wide-angle to tele were good.

Shadow areas surrounded by highlights: In this type of scene, detail is usually blacked out as you zoom into the shadow. We zoomed in on a carousel bathed in sunlight. The interior was in deep shadow, the exposure range was from f/11 to f/4. The Director maintained good detail all through the zoom.

Panning: We panned up from a group of boats to the sky in one scene. The reading indicated that the boats and water required an f/8 opening while the sky indicated f/22. The entire sequence was well exposed.

The electrically controlled two-speed zoom also works smoothly. By lightly pressing the rocker switch on top of the viewfinder housing, you activate the slow zoom speed. A slightly harder pressure and the lens zooms at about twice the speed. We found that it took a bit of practice to find just the right amount of pressure for the slow zoom. Even after practice, some care must be taken not to make erratic zooms because of changes in speed due to uneven pressure. Otherwise, zooming was smooth throughout the focal length range. Zoomed close-ups—the most difficult to make smoothly by hand—showed no signs of hesitation or unevenness. However, we do feel that a cable release, for both shutter and zoom mechanism, would facilate shooting—in combination pan and zoom shots and for single-frame work, for example.

The viewfinder image is large and bright enough for easy viewing and focusing. A ground-glass spot in the center helps in focusing, although the image can be focused over the entire viewing area.

The Director is well balanced despite its 5-lb. weight and we found it quite easy to use for hand-held shooting. The short barreled zoom lens (2⅜ in. including mount) isn't long enough to cause the camera to pitch forward to any degree when hand-held. But frankly, we feel that for best results—with this or any zoom camera—a tripod should be used.

Results of the camera and lens we tested showed that at the 9mm focal length, sharpness was acceptable at f/1.9 with some edge fall-off. Less fall-off was present at f/2.8, with very little present at f/5.6. Overall sharpness proved excellent at f/8 with no fall-off at all.

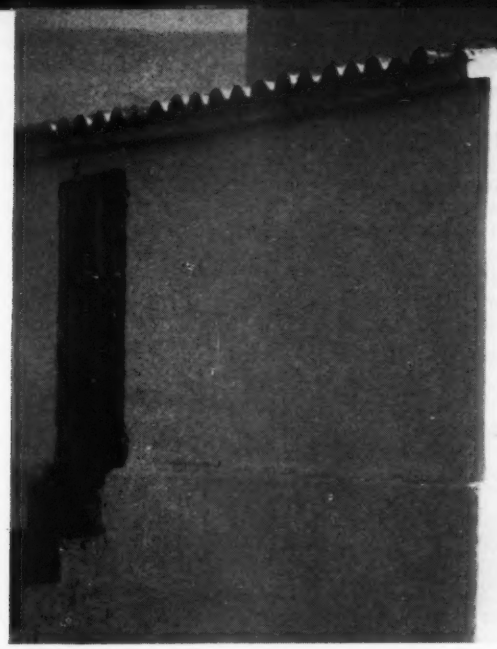
Sharpness at 12mm was acceptable at f/1.9 but with some edge fall-off. Sharpness was excellent at f/2.8 with some fall-off remaining. Fall-off disappeared at f/5.6.

At 15mm sharpness was acceptable at f/1.9 with little fall-off. Best opening proved to be f/5.6 to f/8.

From 20mm to 36mm, sharpness left much to be desired at maximum aperture. However, sharpness was generally acceptable throughout the 20 to 36mm focal length range at f/4. Sharpness at f/8 was good. At f/16 the 36mm position gave excellent sharpness.

As with all zoom lenses, two things must be considered—curvature of field and slight changes in focus during the zoom. Curvature of field often accounts for fall-off at the corner, and one of the major problems in zoom lens design is maintaining focus throughout the zoom as element positions change.—M.A.M.

MONTHLY CONTEST



SIDELIGHT adds gray and black to the white walls of this Spanish building, accentuating the corners and the

Putting three dimensions on two

THE QUALITY of the lighting, and the direction of its source in relation to the subject, are the two main elements in the three-dimensional effect of a photograph. Outdoors you may have considerable choice in the latter, especially if the subject is mobile, and you can even have some choice in the former—whether by moving from sunlight into the shade or by going home and waiting for another day. Indoors, your control over the lighting is limited only by your patience and your pocket. Remember, though, that the three-dimensional effect doesn't depend only on modeling, on throwing a strong cross-light on the subject; the back-lit picture, *bottom this page,* and the landscape *bottom left, opp. page,* show other means of obtaining it.

You may enter any number of black-and-white prints in the "Monthly Contest." Pictures must be unmounted, 4 x 5 or larger. Polaroid prints may be original size. Your name, address and all technical data must appear on the back of each print. No entry blanks are needed. Unused photos will be returned *only if you enclose a stamped (first-class postage) addressed envelope.* Entries to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.

Send Your Best Shots

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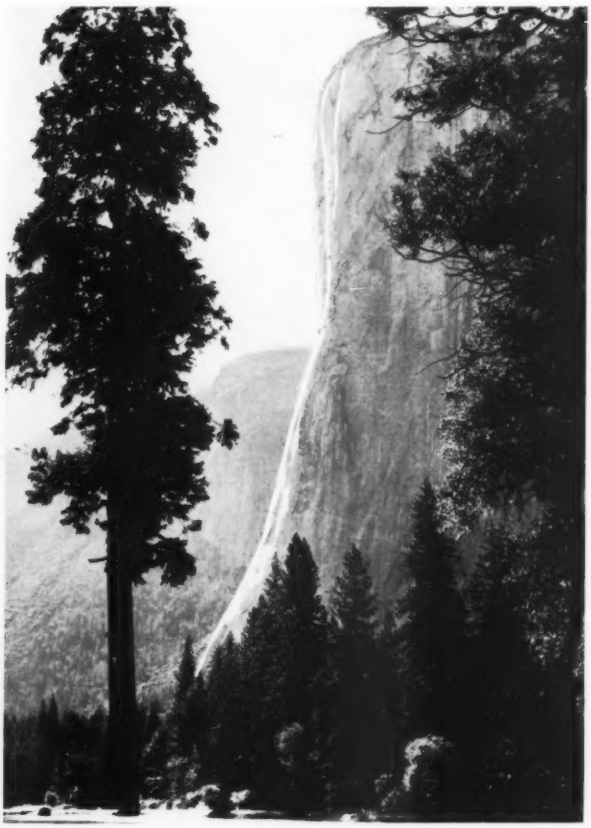
SHADOW of tire, elongated to an oval, and the line of the curb suggest depth in this backlit action study by Karl de Haan, Johannesburg, South Africa. The camera was a Diax 2b with 35mm f/3.5 Isconar lens; the exposure was f/3.5 and 1/60 sec. on Ilford HP3.

slope of the roofs. Horst Tappe, Hofheim-Taunus, Germany, cropped this horizontal design from a 2¼ x 2¼ negative taken with a Rolleiflex, 75mm f/3.5 Tessar lens. He exposed at f/11, 1/100 sec. on Adox R-17.



CONTRAST between near-silhouetted trees in foreground and lightened mountainsides in background establishes planes of depth. Orville Andrews, Cupertino, California, used a Rolleiflex with 80mm f/2.8 Xenotar lens and an orange filter; he exposed at f/8 and 1/125 sec. on Verichrome Pan.

TOP LIGHT is unusual for portraits, but here it effectively emphasizes the outlines of the boy's smile and of his fingers. Hugh Lunsford, Knoxville, Tenn., used a Heiland Pentax H3, exposed at f/4 and 1/60 sec. on Tri-X Pan.

EXTREME HIGH SPEED ANSCOCHROME went out of this world in Shepard's space capsule. Is it available? No. Will it be soon? Seems so. MODERN tries it on earth at three film speeds. Here's what it can do for you when you get it.

200

FILM SPEED ONE-UPMANSHIP has rarely appealed strongly to color film manufacturers. There are too many problems to solve when you try to improve the speed of any film having complex light-sensitive layers which must be in perfect balance. One-upmanship took a vast leap into space with Commander Shepard. We are told that the Commander's picture was taken on a new high speed Anscochrome type film under fluorescent illumination at a film speed rating of 200. However, Ansco added that the same film could be exposed at speeds of 400 and in some cases 800 (results not guaranteed), proper compensation being made by increasing the time of first and second development. For normal processing all times and solutions are identical to those used for present Anscochrome and Super Anscochrome films. Is this film practical for ordinary picture taking? What happens to sharpness, graininess, and color when it's used in regular 35mm cameras and exposed in daylight conditions? At a film speed of 200 (reading made with incident meter), f/5.6, 1/1000 sec. and normal processing produced sharpness, graininess and color rendition virtually equal to Super Anscochrome. (8X magnification.)

400

WHILE WE WERE IMPRESSED by the color transparencies made at a film speed of 200, we found virtually no quality loss when the speed was doubled—increased to 400. This was surprising since the results of overrating color reversal films has always produced a loss of sharpness, increased graininess, and an unpredictable change of overall color rendition. However, when the high speed Anscochrome was exposed at an effective film speed of 400 (*center left*), it was difficult to detect the difference from the normally exposed film. Sharpness decreased only slightly, graininess increased slightly, and color fidelity shifted just slightly from the normal. Close examination indicates that compensation in processing does not increase *real* film speed (eye and hair shadow areas in this photograph have less detail than in normal photograph *top*); it does, however, increase brighter tones such as girl's skin and therefore accounts for an increase in *effective* film speed. Exposure here was f/8 and 1/1000 sec. To adjust to the new rating, this film was processed with the following changes. The first development was increased from the normal 16 min. to 24, the second development from 14 to 20.

800

AT THE HIGHEST SUGGESTED RATING the film shows an expected but not objectionable increase in graininess, loss of sharpness, and shift of overall color. The development compensation cannot adjust fully for the increased rating. Note that the photograph is darker overall and colors seem more saturated. This is what you'd expect from any underexposed color transparency. However, what other color film could produce like results at the equivalent of 800 film speed—an exposure of f/11, 1/1000 sec.? To compensate, development times were increased to 30 minutes for the first developer and 26 minutes for the second developer. This film is still in the experimental stage, and we are told that future batches in 16mm, 35mm and 70mm widths will show a marked improvement. Unfortunately, when used in tungsten light with proper filtration its speed is reduced far below that of Super Anscochrome Tungsten. Perhaps Ansco will improve on this feature? As for availability, even some Ansco officials were surprised to find that Shepard's high speed film was Ansco material. Now there's a mad scramble to make it available for general use. No one knows when—we hope it's soon.—EDWARD MEYERS

LOOK UP

FOR A HIGH-FLYING MOVIE SEQUENCE, TAKE YOUR CAMERA ON A BIRD HUNT TO THE WOODS, BEACH OR CITY PARKS

BIRD MOVIES CAN OFFER what every movie maker looks for—the unusual images that make a home movie audience ask for a second look. But there are two very different types of bird movies—the scientific and the entertaining.

The scientific type demands a small truckload of equipment—not to mention the patience to sit in a blind for hours. Here the purpose is to clinically record unusual specimens. But the type of movie (or sequence in a travel film, perhaps) we're talking about can be shot with no more equipment than is required to film an active child. In fact, the problem in shooting birds is similar to that in shooting youngsters: you must get close enough to fill the frame. Naturally, some birds—city-bred pigeons, ducks, geese and even swans—often allow you close enough to shoot with a normal or even wide-angle lens. But when you can't approach your subject, you either make him come to you or use a tele lens.

Quite often just a few pieces of bread, some cracked corn or peanut butter will do the trick of bringing birds close to the camera. Just spread the food around—and wait. A regular bird feeder is a natural place to do your shooting. *(Continued on page 106)*

1. MOOD: Your opening scene should set the mood of your film. Although it's about birds, they need not appear immediately. Woods, left, set stage for introduction of cut to bird below, although they were shot at different locales. Similar backgrounds make the cut thoroughly convincing.

2. CLOSE-UPS: A telephoto or zoom lens is a must for close-ups of wild or game birds. Fast color film makes focusing easier because it permits a smaller lens opening and therefore greater depth of field. Game birds can be filmed most easily at preserves or game farms near your home.

3. PEOPLE: Cut from birds only to people and birds adds variety to your films and also establishes a different type of relationship. Shot can be used to lead audience into city aspect of bird life as contrasted to country surroundings.

4. HUMOR: Bird baths, lakes or ponds usually supply scenes with a light touch. Humor adds a change of pace. Other humorous situations include birds battling over the same food scraps.

5. RELATIONSHIPS: Birds have a fairly social life—congregating in groups to feed and sun, as at left. Shooting scenes with varying numbers of birds adds variety to footage.

6. DRAMA: Tragedy contrasts with the more happy, bright scenes in your movies and emphasizes another aspect of bird life. Scenes like the one at left of the dead bird need not be kept on screen long to make the point forceful.

7. LIGHTING: Exposing for highlights in the background, thus silhouetting bird and rest of foreground, provides a change of pace from normally lit scenes. Backlighting effect can be achieved with most electric eye cameras by merely allowing the automatic control to set exposure from shooting position.

8. PANNING: Following a flight of birds can be done at regular fps speeds. Here's one place where hand-holding is more effective than mounting camera on a tripod. You can follow birds smoothly as they fly past you by swinging your body. Hand-held pans of this type can be made successfully even with tele lens.

9. SLOW MOTION: Shooting at 32 to 64 fps slows down action of bird's wings so that motion is clearly defined on the screen. Slow motion also helps to lengthen flight shots that may be too brief for sufficient footage of the action.

10. BACKGROUNDS: Too leafy a background can hide bird. Keep long shots like one at left to a minimum. When you do shoot them, make sure leaves and branches don't obscure subject. Occasional shot like this can be effective if not overdone.

11. DETAIL. Sunlight interlaced with shadow provides good background. Take close-up reading of area you want to shoot before bird arrives. Large aperture required for shadow throws background out of focus and emphasizes foreground detail more strongly.

12. FADING: Use variable shutter control or diaphragm to close lens down for fadeout at end of film. For our ending, we used scene similar to one that opens film—coming around full circle with the idea for the movie.

Walz

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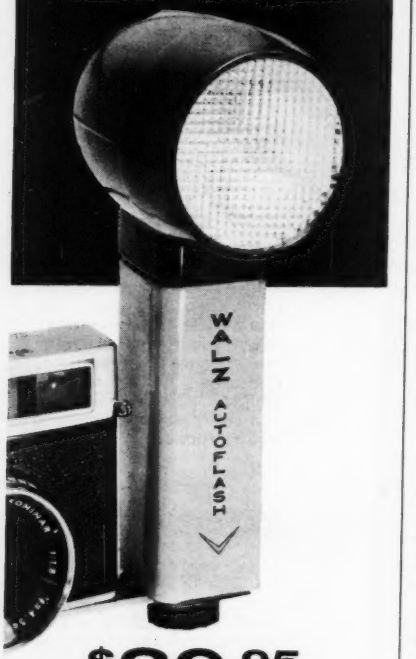

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Inexpensive SLR Lenses: How to Find and Test Them

Could a 135mm f/3.5 lens costing $39.95 be as good as one costing $164.50? Of course, it shouldn't be. However, inexpensive tele and wide-angle lenses can be, just as there's a small possibility that cheaper lenses could be even better. Interested? Here's how to separate the good from the bad. Note: Most inexpensive (under $40) lenses are available in Exakta or Pentax-Pentacon-Praktica type mounts. If you already own a camera which accepts these lenses or will if you add the appropriate adapter (see story on *page 60*) you're one step ahead of the camera owner who may have to resort to often costly specially built adapters in order to get the same lens attached to his single-lens reflex.

Aperture vs quality

Basically, there are two ways to approach the low-priced SLR lens problem. You can aim for a lens with a relatively large maximum aperture such as 35mm f/2.8 or 135mm f/2.8 and go through a carload or so testing each until you find a good one. You may or you may not succeed. Incidentally, if you plan to buy such a lens, deal with a camera store which gives a money-back guarantee, and will allow you to return lenses until you find the one you want. Also, you don't have to stick with internationally known brand lenses. After exhaustive tests of both well-known and relatively unknown lenses (many stores import their own brands) MODERN found just as many good specimens in the relatively unknown brands as in the known ones. However, if you don't have the patience and time to do such testing and are willing to settle for a wide-angle or tele lens of slower maximum aperture, you have a far better chance of coming up with a good one with a minimum of trouble. And with the very fast black-and-white and color films now available, the slower maximum aperture of these lenses need not be a drawback.

What will you get for your less than $40? Forget about automatic diaphragms. You may find a lens with a convenient spring-activated preset diaphragm. But most will be of the turn-to-set preset variety. However, some preset mechanisms are harder to operate and slip more than others. Be sure to give the preset mechanism a thorough workout. And check for slipping and stickiness of the diaphragm setting ring while you're at it. Don't buy an inexpensive lens with "some small thing a repairman can fix." The fixing will inevitably send the price way up. Make sure the lens is in top condition as is.

Here are some checks to make at the store. Hold the lens you choose up to the light and look through both ends. Check for loose elements and uneven coating. Attach the lens to your camera and see if it produces an image bright enough to focus under the conditions you plan to shoot. Does the lens seat into your camera properly? With some inexpensive lenses we have found a slight variation in mounts which may cause unsharpness at infinity focus. Does the lens focus as close as you'd like? Is the range of f-numbers sufficient for your needs (some lenses stop down to f/16, others to f/22, and even f/32)? Does the lens take the same filter series as your present lens? Is there a built-in sun shade? Is the lens too large and bulky?

Once you get the lens home, run these picture-taking tests:

Shoot pictures of a medium gray wall or a clear sky (underexpose intentionally). Use all apertures on the lens and compensate by altering shutter speed. Use a medium or slow speed film. (Note: be certain that your shutter speeds are consistent.) After processing, examine the negatives.

If the pictures vary markedly in density, then chances are the aperture markings are incorrect. Next, look for gradual and decisive light fall-off at the edges of the negatives. A gradual fall-off at large apertures should be expected—even expensive lenses are guilty of this, but probably to a lesser degree. Marked fall-off (a quick transition from a dense area to a thin area) is usually the indication of vignetting caused by a physical cut-off of rays either inside the lens or by a smaller than adequate lens flange opening.

Most important: the practical test

Then, place your camera on a tripod and make pictures at infinity at most apertures. Examine the results by making (or having a reputable print-lab make) enlargements from the photos made at maximum aperture, one, two stops down, and the smallest aperture.

Lastly take the kind of pictures you have bought the lens for. Are they sharp enough?

Want a partial list of good possibilities? Here are some names to check: Astronar, Isco, Juplen, Meyer, Rotar, Soligor, Spiratone, Steinheil, Taika, Tamron, Tele-Astra, Tele-Coligon, Travenar.—E.M.

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35 mm. Anscochrome and Ektachrome

	1 Roll	5 Rolls	10 Rolls	20 Rolls
20 Exposure Mounted	$1.00 ea.	$ .95 ea.	$ .90 ea.	$ .80 ea.
36 Exposure Mounted	1.70 ea.	1.65 ea.	1.60 ea.	1.50 ea.
828 Bantam Mounted	.90 ea.	.85 ea.	.80 ea.	.75 ea.
Stereo Mtd. (15 Pairs)	1.75 ea.	1.65 ea.	1.60 ea.	1.50 ea.
Mercury (36 frames)	1.50 ea.	1.45 ea.	1.40 ea.	1.35 ea.
120-620-127 in Sleeves	1.00 ea.	.95 ea.	.90 ea.	.80 ea.

Mounted at 25c per roll extra

35 mm. Kodachrome

20 Exposures	$1.40 Mtd.	Stereo (15 pairs)	$2.15 Mtd.
36 Exposures	2.45 Mtd.	828 Bantam	1.00 Mtd.

8 MM. & 16 MM. KODACHROME PROCESSING

8 mm.- 25' Magazine	$1.20	16 mm.-100' Roll	3.60
8 mm.- 25' Roll	1.50		
16 mm.- 50' Magazine	1.45	KODACOLOR	
16 mm.- 50' Roll	2.15	PROCESSING	80c per roll

COLOR SLIDE DUPLICATES

35 mm. to 35 mm.

1-10	20¢ ea. mtd.	51-100	12¢ ea. mtd.
11-20	15¢ ea. mtd.	101-500	11¢ ea. mtd.
21-50	13¢ ea. mtd.	501-up	10¢ ea. mtd.

SUPER SLIDE DUPLICATES

(From Super Slides, 120, 127, 828 or 35mm)

1-10	25¢ ea. mtd.	51-100	22¢ ea. mtd.
11-20	24¢ ea. mtd.	101-200	21¢ ea. mtd.
21-50	23¢ ea. mtd.	201-up	20¢ ea. mtd.

STEREO DUPLICATES

1-10	35¢ pair mtd.	41-100	30¢ pair mtd.
11-20	33¢ pair mtd.	101-500	25¢ pair mtd.
21-50	32¢ pair mtd.	501-up	20¢ pair mtd.

Stereo to full 35mm. ..... 25¢ each
16 mm. to 35 mm. ..... 50¢ each

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8 MM. & 16 MM. KODACHROME DUPLICATES

16 mm. to 16 mm.	11¢ per foot
*16 mm. to 8 mm.	14¢ per foot
8 mm. to 8 mm.	11¢ per foot
* 8 mm. to 16 mm.	14¢ per foot

Minimum Order on 8 mm. & 16 mm. duplicates—$5.00

* 1 foot 16 mm. reduces to ½ foot 8 mm.
* 1 foot 8 mm. enlarges to 2 feet 16 mm.

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	1	Any 6	Any 12
2¼ x 3¼	$ .20 ea.	$ .18 ea.	$ .15 ea.
3⅛ x 4⅝	.35 ea.	.33 ea.	.30 ea.
4 x 5	.40 ea.	.38 ea.	.35 ea.
5 x 7	.75 ea.	.73 ea.	.70 ea.
8 x 10	1.50 ea.	1.40 ea.	1.25 ea.
11 x 14	4.00 ea.	3.75 ea.	3.00 ea.
16 x 20	10.00 ea.	9.50 ea.	9.00 ea.

KODACOLOR PRINTS

From Kodacolor Negatives

2¼ x 3¼ (from 35mm & 828 only)			$ .15 ea.
3½ x 3½ (from square negatives)			.23 ea.
3½ x 5			.25 ea.
5 x 7	1 or 2 $1.00 ea.	3 or more	.90 ea.
8 x 10	1 or 2 $3.00 ea.	3 or more	2.75 ea.
11 x 14	1 or 2 $6.75 ea.	3 or more	6.50 ea.

KODACOLOR PRINTS

From Positive Transparencies
(ANSCOCHROME, EKTACHROME and KODACHROME)

2¼ x 3¼ (from 35mm & 828 only)			$ .30 ea.
3½ x 3½ or 3½ x 5			.40 ea.
5 x 7	1 or 2 $1.00 ea.	3 or more	.90 ea.
8 x 10	1 or 2 $3.00 ea.	3 or more	2.75 ea.
11 x 14	1 or 2 $6.75 ea.	3 or more	6.50 ea.

NO CROPPING ON 35 MM.

Kodacolor Processing (all sizes)	$ .90 per roll
35mm Transparency slides from 35mm or 828 Kodacolor negatives	.20 ea.
35mm Transparency slides from 127 sq. or 2¼ x 2¼ Kodacolor negatives	.30 ea.

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LENS LIST

(Continued from page 65)

200mm f/4.5 Tele Ennalyt. Enna Werk, Germany. **EX-TR,** $139

200mm f/4.5 Tele-Quinar. Steinheil, Germany. Preset diaphragm, **EX-PC-TR,** $120; for Edixa Reflex, $129.50; **PK,** $93.95

200mm f/4 Auto-Nikkor. Nippon Kogaku, Japan. Automatic diaphragm, **NR,** $199.50

200mm f/4 Telyt. Leitz, Germany. Preset diaphragm, **LC-LE-LM** (for use with Visoflex reflex housing), $222

200mm f/3.5 Accura Supertel. Photographic Importing and Distributing Corp., Japan. Preset diaphragm, **EX-PC-TR-NR-MS-CF-YR,** $95.95; extra adapters, $5.95

200mm f/3.5 Canon. Scopus Inc., Japan. For use with reflex housing. **LC,** $199.50; automatic diaphragm, **CF,** $239.50

200mm f/3.5 Hexanon. Konica, Japan. Preset diaphragm. **KF,** $249.95

200mm f/3.5 Juplen. Petri-Taron, Japan. Preset diaphragm, **EX-PC-TR,** $149.50

200mm f/3.5 Komura. Komura, Japan. Preset diaphragm, **PC-EX-TR,** $144; **CF-NR,** $159.95; **LC,** non-preset, $140

200mm f/3.5 Spectra Coligon. Aetna-Optix, Japan. Preset diaphragm, **EX-PC-TR,** $119.50

200mm f/3.5 Spectra Tele Coligon. Aetna-Optix, Japan. Preset diaphragm, **EX-TR,** $159.50

200mm f/3.5 Takumar. Asahi, Japan. Preset diaphragm, **PC,** $189.50

200mm f/3.5 Tele Rokkor QF. Minolta, Japan. Automatic diaphragm, **MS,** $179.50

200mm f/3.2 Telagon. Tewe, Germany. **AL-AH-AX-EX-HA-KA-KR-MR-PC-PK-RF,** $240

200mm f/2.9 Carl Meyer Videostigmat. Burke & James, U.S.A. **HA,** $275

200mm f/2.9 Carl Meyer Videotel. Burke & James, U.S.A. **AX-KA,** $275

200mm f/2.8 Super Coligon. Seymour's, Japan. Preset diaphragm, **EX,** $178. Adapters for other single-lens reflexes, price on request

210mm f/6.3 Actinar. Aetna-Optix, Japan. **OP,** $58.45

210mm f/4.5 Actinar. Aetna-Optix, Japan. **OP,** $79.50; preset diaphragm, $98.50

210mm f/2.8 Alpa-Kinoptik. Karl Heitz, France. **AL,** $399

215mm f/3.5 Tele-Athenar. Century, U.S.A. For all 35mm single-lens reflexes, $149.50

230mm f/4.5 Tele-Athenar. Century, U.S.A. For all single lens reflex cameras, $169.50

240mm f/4.5 Noflexar Follow Focus. Novoflex, Germany. **EX-PC-PK-AL-TR-RF,** $277; **AX-ES-HA-MA,** $319.50

240mm f/4.5 Tele-Ennalyt. Enna Werk, Germany. **EX,** $139.50; basic lens, $79.50. Automatic diaphragm mount for **EX-PC,** $49.50 each

240mm f/4.5 Tele-Lumax. Corfield, Germany. **LP-EX-PC,** $139.50

250mm f/5.6 Carl Meyer. Burke & James, U.S.A. **HA,** $199.50

250mm f/5.6 Sonnar. Zeiss Stuttgart, Germany. LVS Compur shutter and automatic diaphragm, **HC,** $362

250mm f/5.5 Tele Astra. Sterling-Howard, Germany. Preset diaphragm, **AL-CF-EX-HA-NR-PC-PK-TR,** $79.50; **CX-LC-NI,** uncoupled, $79.50; extra lens adapters, $12 to $15

250mm f/5.5 Tele-Megor. Hugo Meyer, Germany. Preset diaphragm, **EX-PK,** $79.50

250mm f/5.5 Tele-Voss. Voss Photo, Germany. Preset diaphragm, basic lens with one adapter, **EX-PC-TR-PK-AL-MS-NR-CF-MI-HA-MA-KA-ES;** for reflex housing, **LC-CX-NI,** $120. Extra adapters, $14.50

250mm f/4.5 Carl Meyer. Burke & James, U.S.A. **AH-EX-KR-MR,** $179.50; **PK,** $197.50; **AL,** $199.50; **HA,** $219.50

250mm f/4.5 Follo-Focus. Sterling-Howard, Japan. Preset diaphragm, for all 35mm single-lens reflexes, $58.95

250mm f/4.5 Soligor Miranda. Allied Impex, Japan. Preset diaphragm, **MI,** $139.95

250mm f/4.5 Tele-Votar. Walter Voss, Germany. Preset diaphragm, basic lens with one adapter, **EX-PC-TR-PK-AL-MS-NR-CF-MI-HA-MA-KA-ES;** for reflex housing, **LC-CX-NI,** $120. Extra adapters, $14

250mm f/4.5 Tower. Sears Roebuck, Japan. Preset diaphragm, **PC,** $119.50

250mm f/4 Nikkor. Nippon Kogaku, Japan. **NI** (for Nikon reflex housing), $224.50; adapter for **NR,** $29.95; in mount for Leitz Visoflex I, $224.50; **BO,** $224.50, adapter, $55

250mm f/4 Soligor. Allied Impex, Japan. Preset diaphragm, **EX-PC-TR,** $139.95

(Continued on page 92)

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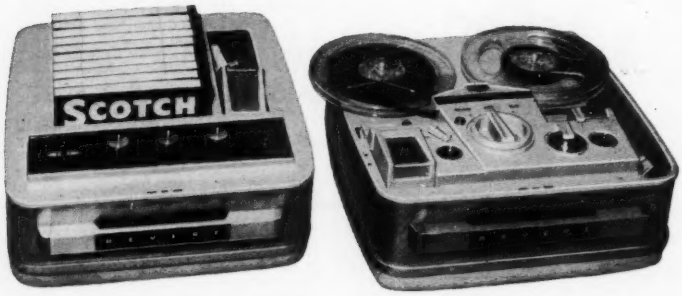

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LENS LIST

(Continued from page 88)

250mm f/4 Sonnar. Zeiss Stuttgart, Germany. Preset diaphragm, **CS,** $360

250mm f/4 Super Yashinon R. Yashica, Japan. Preset diaphragm, **YR,** $154.95

250mm f/4 Tele Rokkor. Minolta, Japan. Preset diaphragm, **MS,** $215

280mm f/4.8 Telyt. Leitz, Germany. (Requires Visoflex reflex housing); **LC-LE-LM,** $291; lens elements only for use in 400mm Telyt focusing mount, $210

300mm f/5.6 Actinar. Aetna-Optix, Japan. **OP,** $129.50

300mm f/5.6 Carl Meyer. Burke & James, U.S.A. **HA,** $220

300mm f/5.6 Noflexar Follow Focus. Novoflex, Germany. **EX-PC-PK-AL-TR-RF,** $286.50; for reflex housing, **LC,** $269.75; **CX,** $266

300mm f/5.6 Tele-Kilar. Kilfitt, Germany. Preset diaphragm, basic lens, $197.50. Adapters for, **EX,** $15.75; **HA,** $21; **RF,** $17.50. Deluxe adapters for, **EX-NR-PC-PK-RF-AL,** $25.75. Variable extension adapters for, **EX-PC-PK-AL-RF,** $35.75

300mm f/5.6 Tele Rokunar. Aetna-Optix, Japan. Preset diaphragm, basic lens with one adapter, **EX-PC-TR-AL-NR-CF-YR-MS-MI,** $89.95. Extra adapters, $6.95

300mm f/5.5 Tele-Xenar. Schneider, Germany. **RR,** $229

300mm f/5 Astragon. Sterling-Howard, Germany. **AL-AX-EX-HA-MR-PC-PK-AH-TR-KR-RF,** $109.50

300mm f/5 Fernbild. Astro, Germany. For all single-lens reflexes, $204.75; with reflex housing, **LC,** $345

300mm f/5 Komura. Komura, Japan. Preset diaphragm, **EX-PC-TR,** $165; **CF-NR,** $179.95. Adapters for **EX-TR-CF-NF-MS,** $15; **MI-PC,** $8; Visoflex II, $15; **LC,** requires Komura reflex housing, $160; reflex housing, $29.95

300mm f/5 Omnitar. Birns & Sawyer, Germany. Basic lens, $198. Adapters for **AL-HA-NR,** $24.50; **EX-TR-PC-PK,** $16.50

300mm f/4.5 Actinar. Aetna-Optix, Japan. **OP,** $179.50

300mm f/4.5 Carl Meyer. Burke & James, U.S.A. **HA,** $239.50; **LC** (uncoupled), $224.50

300mm f/4.5 Tele-Athenar. Century, U.S.A. For all 35mm single-lens reflex cameras and reflex housings, $159.50

300mm f/4.5 Tele-Megor. Hugo Meyer, Germany. Preset diaphragm, **EX-PK-TR,** $120; **PK,** $189.50

300mm f/4.5 Tele Quinar. Steinheil, Germany. Preset diaphragm, **PK,** $199.50

300mm f/4.5 Tele Rokkor TD. Minolta, Japan. Preset diaphragm, **MS,** $259.50

300mm f/4 Canon. Canon, Japan. **CF,** $380

300mm f/4 Pan-Tele-Kilar Duo-Range. Kilfitt, Germany. Preset diaphragm, basic lens, $449.50. Adapters for, **EX,** $15.75; **HA,** $21; **RF,** $17.50. Deluxe adapters for **EX-NR-PC-PK-RF-AL,** $25.75. Variable extension adapters for, **EX-PC-PK-AL-RF,** $35.75. Heavy duty flanges for, **AL-EX-PC-PK-HA,** $26

300mm f/4 Sonnar. Zeiss, Jena, Germany. **EX-PK-TR,** $495; **NR,** $515; **HA,** $525. Adapters for **HA,** $35; **EX-PC-TR,** $25; **NR,** $30; **PK,** $20

300mm f/4 Takumar. Asahi, Japan. Preset diaphragm, **AH-PC,** $279.50

300mm f/3.9 Aetna Coligon. Aetna-Optix, Japan. Preset diaphragm, basic lens with one adapter, **EX-PC-TR-AL-NR-MS-MI-CF-YR-PK,** $89.50. Extra adapter, $5.95

300mm f/3.5 Alpa-Kinoptik. Karl Heitz, France. **AL,** $429

300mm f/3.5 Astro Telestan. Ercona, Germany. For all single-lens reflexes, $446.25

300mm f/3.5 Omnitar. Birns & Sawyer, Germany. Basic lens, $399. Adapters for **AL-HA-NR,** $24.50; **EX-TR-PC-PK,** $16.50

300mm f/3.5 Tele Athenar. Century, U.S.A. For all 35mm single-lens reflexes, $329.50

300mm f/3.5 Telestan. Astro, Germany. Preset diaphragm, **PK,** $425

300mm f/3.5 Telon. Tewe, Germany. Preset diaphragm, **AL-AH-AX-EX-HA-KA-KR-MR-PC-PK-RF-TR,** $355

300mm f/3.5 TV Fernlinse. Telegon, Germany. **EX-PC-TR,** $360

300mm f/2.8 Topcor. Tokyo Optical Co., Japan. Preset diaphragm, **TR-EX,** $1125

325mm f/8 Holm & Jamer. Holm & Jamer, U.S.A. For all interchangeable lens 35mm single-lens reflexes, $12.50

350mm f/4.5 Nikkor. Nippon Kogaku, Japan. Semi-automatic diaphragm, short mount (for Nikon reflex housing), $398; adapter for **NR,** $29.95; **BO,** $398, adapter, $55

360mm f/5.6 Carl Meyer. Burke & James, U.S.A. **KR-MR,** $249.50

360mm f/5.5 Tele-Xenar. Schneider, Germany. Preset diaphragm, **AL,** $239; **EX-PC-PK-TR,** $244.50

380mm f/5.6 Carl Meyer. Burke & James, U.S.A. **HA-LC** (uncoupled), $299.50

385mm f/4.5 Tele-Athenar. Century, U.S.A. For all 35mm and 2¼ single-lens reflex cameras and reflex housings, $229.50

400mm f/16 Carl Meyer Prismatic. Burke & James, U.S.A. **EX,** $349.50; **PK,** $367.50

400mm f/7.5 Astronar. Encino Engineering, U.S.A. **EX-PC-PK-TR-MS-MI,** $59.50

400mm f/7.5 Tamron. Photographic Importing and Distributing Corp. **EX-PC-TR-NR-MR-CF-YR,** $69.95

400mm f/6.9 Tamron. Photographic Importing and Distributing Corp., Japan. Preset diaphragm, **EX-PC-TR-NR-MS-CF-YR,** $84.95; extra adapters, $5.95

400mm f/5.6 Actinar. Aetna-Optix, Japan. **OP,** $196.25

400mm f/5.6 Carl Meyer. Burke & James, U.S.A. **HA,** $299.50

400mm f/5.6 Fern Kilar. Kilfitt, Germany. Preset diaphragm, basic lens, $259.50. Adapters for, **EX,** $15.75; **HA,** $21; **RF,** $17.50. Deluxe adapters for, **EX-NR-PC-PK-RF-AL,** $25.75. Variable extension adapters for, **EX-PC-PK-AL-RF,** $35.75

400mm f/5.6 Fernobjektiv. Novoflex, Germany. With reflex housing, **LC,** $266; **CX-NI,** $262.50

400mm f/5.6 Fernobjektiv Follow Focus. Novoflex, Germany. **EX-PC-PK-AL-TR-RF,** $321.50; for reflex housing, **LC,** $305.50; **CX,** $301.50

400mm f/5.6 Novoflex Nesting Tele. Basic lens, $231.50; adapters available for various 35mm single-lens reflexes and for reflex housings

400mm f/5.6 Spectra Tele-Coligon. Aetna-Optix, Japan. Preset diaphragm, **EX-TR,** $237.50

400mm f/5.6 Tele Coligon. Seymour's, Japan. Preset diaphragm, **EX,** $159.50. Adapters for other single-lens reflexes, price on request

400mm f/5.6 Tele-Kilar. Karl Heitz, Germany. **RR,** $229

400mm f/5.5 Miranda Soligor. Allied Impex, Japan. Preset diaphragm, **MI-EX-PC,** $229.95

400mm f/5.5 Tele Astra. Sterling-Howard, Germany. **AL-AH-EX-HA-MR-PC-PK-AX-KA-KR-RF-TR,** $117.95

400mm f/5.5 Tele Astranar Follo-Focus. Sterling-Howard, Japan. **EX-PC-MI-TR,** $77.50

400mm f/5.5 Tele-Megor. Hugo Meyer, Germany. Preset diaphragm, **ES-EX-TR,** $129.50; **PK,** $199.50

400mm f/5.5 Tele-Voss. Voss Photo, Germany. Preset diaphragm, basic lens with one adapter, **EX-PC-TR-PK-AL-MS-NR-CF-MI-HA-MA-KA-ES,** for reflex housing, **LC-CX-NI,** $178. Extra adapters $16

400mm f/5.5 Votar. Walter Voss, Japan. Preset diaphragm, **EX-PC-TR,** $119.50

400mm f/5 Astragon. Sterling-Howard, Germany. **AL-AX-EX-ES-HA-KR-MR-PC-RL-TR,** $129.50; with reflex housing, **LC-CX-NI,** $133.50

400mm f/5 Astro Fernbild. Ercona, Germany. For all single-lens reflexes, $278.25; with reflex housing, **LC,** $395

400mm f/5 Omnitar. Birns & Sawyer, Germany. Basic lens, $249. Adapters for **AL-HA-NR,** $24.50; **EX-TR-PC-PK,** $16.50

400mm f/5 Tele-Athenar. Century, U.S.A. For all 35mm and 2¼ single-lens reflex cameras and reflex housings, $229.50

400mm f/5 Telon. Tewe, Germany. **AL-AH-AX-EX-HA-KA-KR-MR-PC-PK-RF-TR; LC-NI-CX,** requires reflex housing, $360

400mm f/5 Telon Follow Focus. Tewe, Germany. Gunstock mount, **AL-AH-AX-EX-HA-KA-KR-MR-PC-PK-RF-TR,** $335

400mm f/5 Telyt. Leitz, Germany. **LC-LE-LM** (requires Visoflex reflex housing), $498

400mm f/4.5 Canon. Scopus Inc., Japan. **LC** (for use with reflex housing), $471; **CF,** $471

400mm f/4.5 Follo-Focus. Sterling-Howard, Japan. For all 35mm single-lens reflexes, $79.95

400mm f/4.5 Hexanon. Konica, Japan. Preset diaphragm, **KF,** $580

400mm f/4.5 Omnitar. Birns & Sawyer, Germany. Basic lens, $445. Adapters for **AL-HA-NR,** $24.50; **EX-TR-PC-PK,** $16.50

400mm f/4.5 Tele-Ennalyt. Enna Werk, Germany. **EX,** $189.50

400mm f/4.5 Tele-Lumax. Corfield, Germany. **LP-EX-PC,** $159.50

400mm f/4.5 Tele-Voss. Voss Photo, Germany. Preset diaphragm, basic lens with one adapter, **EX-PC-TR-PK-AL-MS-NR-CF-MI-HA-MA-KA-ES;** for reflex housing, **LC-CX-NI,** $220. Extra adapters, $16

400mm f/4.5 Tele-Votar. Walter Voss, Germany. Preset diaphragm, basic lens with one adapter, **EX-PC-TR-PK-AL-MS-NR-CF-MI-HA-MA-KA-ES;** for reflex housing, **LC-CX-NI,** $220. Extra adapters, $16

400mm f/4.5 TV Fernlinse. Telegon, Germany. **EX-PC-TR,** $360

400mm f/4 Sport Fern-Kilar. Kilfitt, Germany. Preset diaphragm, basic lens, $489.50. Adapters for, **EX,** $15.75; **HA,** $21; **RF,** $17.50. Deluxe adapters for, **EX-NR-PC-PK-RF-AL,** $25.75. Variable extension adapters for, **EX-PC-PK-AL-RF,** $35.75. Heavy duty flanges for, **AL-EX-PC-PK-HA,** $26

400mm f/4 Tele-Athenar. Century, U.S.A. For all 35mm single-lens reflexes and reflex housings, $369.50

400mm f/3.5 Actinar. Aetna-Optix, Japan. **OP,** price to be announced

425mm f/5.6 Carl Meyer. Burke & James, U.S.A. **HA,** $299.50

500mm f/8 Soligor. Allied Impex, Japan. Preset diaphragm, **EX-PC-TR,** $249.50

500mm f/8 Votar. Walter Voss, Japan. **EX-PC-TR,** $229.50

500mm f/7 Komura. Komura, Japan. Preset diaphragm, **EX-PC-TR,** $235; **CF-NR,** $250. Adapters for **EX-PC-TR-CF-NR-MS,** Visoflex II, $15; **MI-PC,** $8. **LC,** requires Komura reflex housing, $230; reflex housing, $29.95

500mm f/5.6 Alpa-Kinoptik. Karl Heitz, France. **AL,** $499

500mm f/5.6 Alpa-Reflectar. Karl Heitz, U.S.A. Mirror optics, **AL,** $550

500mm f/5.6 Tele-Athenar. Century, U.S.A. For all 35mm and 2¼ single-lens reflex cameras and reflex housings, $289.50

(Continued on page 96)

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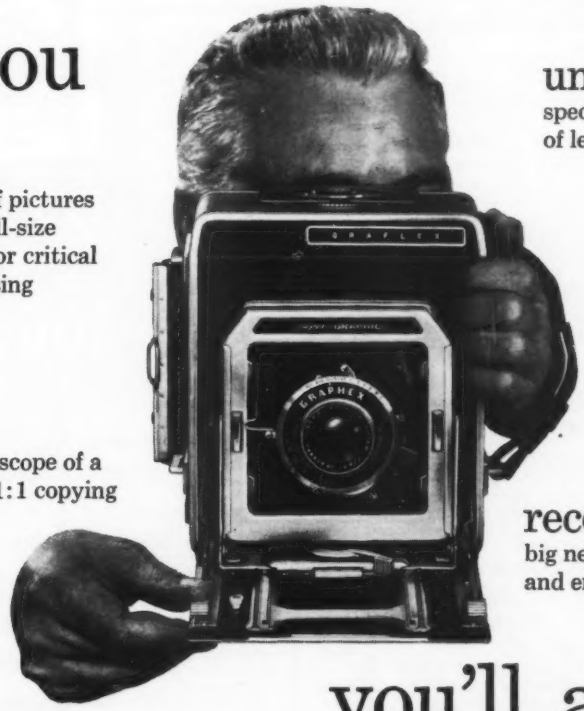

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LENS LIST

(Continued from page 93)

500mm f/5 Astragon. Sterling-Howard, Germany. **AL-CF-EX-HA-NR-PC-PK-TR,** $244.50; with reflex housing, **LC-NI-CX,** $344.50; add $12.25 for gray heat-reflecting mount

500mm f/5 Astro Fernbild. Ercona, Germany. For all single-lens reflexes, $435.75; with reflex housing, **LC,** $545

500mm f/5 Follow Focus. Novoflex, Germany. **AX-ES-HA-MR,** $699.50

500mm f/5 Nikkor. Nippon Kogaku, Japan. **NI** (for Nikon reflex housing), $550; adapter for **NR,** $17.95, rotating, $29.95; **BO,** $550, adapter, $55

500mm f/5 Omnitar. Birns & Sawyer, Germany. Basic lens, $495. Adapters for **AL-HA-NR,** $24.50; **EX-TR-PC-PK,** $16.50

500mm f/5 Reflex-Nikkor. Nippon Kogaku, Japan. Mirror optics, **NR,** $450

500mm f/5 Takumar. Asahi Optical Co., Japan. Preset diaphragm, **AH-PC,** $350

500mm f/5 Telon. Tewe, Germany. **AL-AH-AX-EX-HA-KA-KR-MR-PC-PK-RF-TR; LC-NI-CX,** requires reflex housing, $450

500mm f/5 TV Fernlinse. Telegon, Germany. **EX-PC-TR,** $450

600mm f/6.3 Tele-Athenar. Century, U.S.A. For all 35mm and 2¼ single-lens reflexes and reflex housings, $295

600mm f/5.6 Canon. Scopus Inc., Japan. For use with reflex housing, **LC,** $550; **CF,** $550

600mm f/5.6 Fern-Kilar. Kilfitt, Germany. Preset diaphragm, basic lens, $599.50. Adapters for, **EX,** $15.75; **HA,** $21; **RF,** $17.50. Deluxe adapters for, **EX-NR-PC-PK-RF-AL,** $25.75. Variable extension adapters for, **EX-PC-PK-AL-RF,** $35.75

600mm f/5.6 Tele Rokkor TD. Minolta, Japan. Preset diaphragm, **MS,** $550

600mm f/5 Astragon. Sterling-Howard, Germany. **AL-CF-EX-HA-NR-PC-PK-TR,** $375; with reflex housing, **LC-CX-NI,** $475; add $18.75 for gray heat-reflecting mount

600mm f/5 Omnitar. Birns & Sawyer, Germany. Basic lens, $595. Adapters for **AL-HA-NR,** $24.50; **EX-TR-PC-PK,** $16.50

600mm f/5 Telon. Tewe, Germany. **AL-AH-AX-EX-HA-KA-KR-MR-PC-PK-RF-TR; LC-NI-CX,** requires reflex housing, $725

640mm f/9 Noflexar Follow Focus. Novoflex, Germany. **EX-PC-PK-AL-TR-RF,** $433.50; for reflex housing, **LC,** $417.50; **CX,** $413.50

640mm f/9 Novoflex Nesting Tele. Novoflex, Germany. Basic lens, $131.40; adapters available for various 35mm single-lens reflexes and reflex housings

640mm f/5 Astro Fernbild. Ercona, Germany. For all single-lens reflexes, $787.50; with reflex housing, **LC,** $875

650mm f/4.8 Tele-Athenar. Century, U.S.A. For all 35mm and 2¼ reflexes and reflex housings, $595

800mm f/8 Canon. Scopus Inc., Japan. **LC,** for use with reflex housing, $650; **CF,** $650

800mm f/8 Hexanon. Konica, Japan. **KF,** $620

800mm f/6.3 TV Fernlinse. Telegon, Germany. **EX-PC-TR,** $750

800mm f/5 Astragon. Sterling-Howard, Germany. **AL-CF-EX-HA-NR-PC-PK-TR,** $495; with reflex housing, **LC-CX-NI,** $599; add $28.75 for gray heat-reflecting mount

800mm f/5 Astro Fernbild. Ercona, Germany. For all single-lens reflexes, $989.25; with reflex housing, **LC,** $1050

800mm f/5 Omnitar. Birns & Sawyer, Germany. Basic lens, $795. Adapters for **AL-HA-NR,** $24.50; **EX-TR-PC-PK,** $16.50

800mm f/5 Telon. Tewe, Germany. **AL-AH-AX-EX-HA-KA-KR-MR-PC-PK-RF-TR; LC-CX-NI,** requires reflex housing, $750

1000mm f/11 Canon. Scopus Inc., Japan. For use with reflex housing, **LC,** $750; **CF,** $750

1000mm f/8 Takumar. Asahi, Japan. Preset diaphragm. **AH-PC,** $1195

1000mm f/7 Tele-Athenar. Century, U.S.A. For all 35mm and 2¼ single-lens reflexes and reflex housings, $695

1000mm f/6.3 Astragon. Sterling-Howard. Germany, **AL-CF-EX-HA-NR-PC-PK-TR,** $665; with reflex housing, **LC-CX-NI,** $765; add $33.25 for gray heat-reflecting mount

1000mm f/6.3 Astro Fernbild. Ercona, Germany. For all single-lens reflexes, $1233.75; with reflex housing, **LC,** $1428.75

(Continued on page 98)

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EXAKTA VX IIA Auto Xenar ..... NEW 279.50
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KALIMAR SL f3.5, case ..... NEW 92.00
MINOLTA SR1 f2, case ..... NEW 128.00
MINOLTA SR3 f1.8, case ..... NEW 274.00
MIRANDA D f1.9, case ..... NEW 132.00
PENTACON f1.9, case ..... NEW 89.50
PRAKTICA FX3 TESSAR, case ..... NEW 75.00
PRAKTINA FX BIOTAR, case ..... NEW 124.00
YASHICA PENTAMATIC, case ..... NEW 115.00

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DAVIDSON STAR D CONQUEST D20 ..... 14.35
DAVIDSON UNIPOD 5.95
DAVIDSON MARK III D-2..17.30
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Kodak Brownie Turret f1.9 ..... NEW 39.50
Kodak Zoom 8 Reflex f1.9 ..... NEW 140.00
Sankyo Electric Eye Turret ..... NEW 67.50
Wollensak 53 Spool Turret w/3 lenses Original ..... NEW 69.96
Wollensak 23 Mag. Turret w/3 lenses Original ..... NEW 72.50
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Keystone K65 Automatic f1.6 ..... NEW 59.50
Keystone K101Z Automatic with ZOOM ..... NEW 98.00
Keystone K110AZ Automatic EDITOR ZOOM ..... NEW 140.00
Keystone K112 Automatic Editor Zoom REMOTE CONTROL MODEL ..... NEW 149.00
Kodak Model 10 f1.6 w/case ..... NEW 34.95
Kodak Model A15 Auto w/case ..... NEW 42.00
Kodak Showtime A 20 Automatic ..... NEW 85.00
Kodak Sound 8mm Proj. ..... NEW 249.00
Wollensak 715 AZ Automatic ..... NEW 129.50
Wollensak 65 16mm Proj. 750 watt ..... NEW 99.50

PUBLICATIONS

New Books Values to $4.95 each $2.95

Making Better Color Slides, by Bond.
Say It With Your Camera, by Deschin
1000 Photo Questions Answered by Experts by McIntyre
Rollei Photography, by Deschin
Exakta Photography, by Deschin
100 Camera Projects for Fun & Profit by Durniak

Glamour Manual by Hal Reiff..$2.50
Contaflex Way by Freytag 4.95
Outer Space Photography by Paul 2.50
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Retina Way by Croy 4.95
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Kodak Day Load Tank 35mm	8.95
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Nikor Tank 16mm or 35mm w/ reel	7.50
Nikor Tank 120 complete w/ reel	8.49
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KODAK PROJECTION PRINT SCALE	1.45
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LENS LIST

(Continued from page 96)

1000mm f/6.3 Nikkor. Nippon Kogaku, Japan. Short mount (for Nikon reflex housing), $1650; adapter for **NR,** $17.95, rotating $29.95, **BO,** price to be announced

1000mm f/6.3 Omnitar. Birns & Sawyer, Germany. Basic lens, $895. Adapters for **AL-HA-NR,** $24.50; **EX-TR-PC-PK,** $16.50

1000mm f/6.3 Telon. Tewe, Germany. **AL-AH-AX-EX-HA-KA-KR-MR-PC-PK-RF-TR; LC-NI-CX,** requires reflex housing, $1100

2000mm f/10 Astro Fernbild. Ercona, Germany. For all single-lens reflexes, $4725

2000mm f/10 Telon. Tewe, Germany. With reflex housing, **LC-CX-NI,** $3500

2000mm f/8.8 Telon. Tewe, Germany. Mirror optics. **EX-HA-PC-TR; LC-NI-CX,** requires reflex housing, $3500, incl. special tripod

2000mm f/8 Omnitar. Birns & Sawyer, Germany. Basic lens, $1995. Adapters for **AL-HA-NR,** $24.50; **EX-TR-PC-PK,** $16.50

2500mm f/16 Tele-Athenar. Century, U.S.A. For all 35mm single-lens reflexes and reflex housings, $1240

10-in. f/4.5 Tele Astranar. Sterling-Howard, Japan. All 35mm single-lens reflexes, $59.95

20-in. f/6.3 Fototel. Wollensak, U.S.A. Mirror optics, for all 35mm single-lens reflexes, price on request

20-in. f/5.6 Reflectar. Zoomar, U.S.A. Mirror optics, for single-lens reflexes, reflex housings, $550, basic price. Fitting, cost of reflex housing extra. Consult mfr.

25-in. f/6.3 Reflectar. Zoomar, U.S.A. Mirror optics, for all single-lens reflexes, price on request

40-in. f/8 Reflectar. Zoomar, U.S.A. Mirror optics, for single-lens reflexes, reflex housings, $1200, basic price. Fitting, cost of reflex housing extra, consult mfr.

80-in. f/15 Reflectar. Zoomar, U.S.A. Mirror optics, for single-lens reflexes, reflex housings, $1700, basic price. Fitting, cost of reflex housing extra, consult mfr.

100-in f/20 Reflectar. Zoomar, U.S.A. Mirror optics, for single-lens reflexes, reflex housings, $2000, basic price. Fitting, cost of reflex housing extra, consult mfr.

150-in. f/25 Reflectar. Zoomar, U.S.A. Mirror optics, for single-lens reflexes, reflex housings, $3200, basic price. Fitting, cost of reflex housing extra, consult mfr.

Variable: **Converto-Tamron 135mm f/2.8 and 225mm f/5.5.** Photographic Importing and Distributing Corp. Preset diaphragm, **EX-PC-TR-NR-MS-CF-YR,** $99.95; extra lens adapters, $5.95

Variable: **Duo Tamaron 135mm f/4.5 and 225mm f/7.7.** Photographic Importing and Distributing Corp., Japan. Preset diaphragm, price includes adapters for **EX-PC,** $59.95

Variable: **Spectra Duo-Focus 140mm f/4.5 and 230mm f/7.5.** Aetna-Optix, Japan. Preset diaphragm, **EX-PC-PK-TR-MI-NR-MS-CF,** $49.50

Zoom: **35 to 85mm f/2.8 Auto-Nikkor Zoom.** Nippon Kogaku, Japan. Automatic diaphragm, **NR,** $399.50

Zoom: **36 to 82mm f/2.5 Voigtlander Zoomar.** Voigtlander, Germany. Automatic diaphragm, **BE,** $298; for 35mm focal-plane reflexes, $318

Zoom: **85 to 250mm f/4 Tele Zoom Nikkor.** Nippon Kogaku, Japan. Automatic diaphragm, **NR,** $595

Zoom: **85 to 250mm f/4 Enna Variable Focus.** Enna Werk, Germany. Preset diaphragm, **EX-PC-PK-TR,** $300

Zoom: **200 to 600mm f/9.5 Auto-Nikkor Zoom.** Nippon Kogaku, Japan. Automatic diaphragm, **NR,** price to be announced

Special: **Pro-Tessar M.** Zeiss Stuttgart, Germany. Lens component for 1:1 copying, **CO,** $55

Correction: In last month's story *Camera Overboard,* page 73, we were so excited by Frank Zagarino's picture that we omitted the technical data: Nikon S, 28mm f/3.5 Nikkor lens, f/8, 1/1000 sec., Plus-X Pan. We also misspelled the first name of the underwater housing manufacturer, Jordan Klein.

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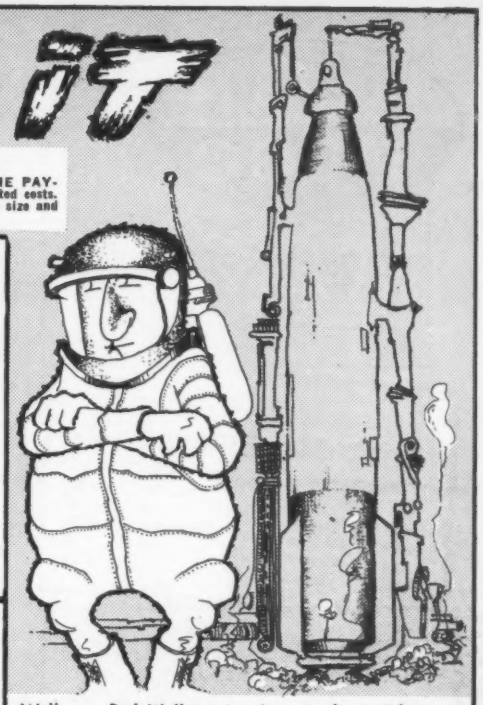

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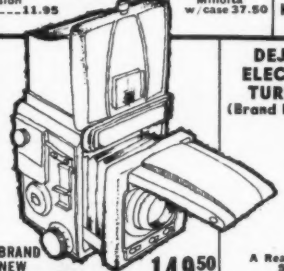

BRAND NEW **OPTIKA IIa** **149.50**

RETRACTION—Reference our Ad. August issue—MODERN PHOTOGRAPHY. All prices for Bolex Rex 16 w/any lens combination are $50 higher than shown—due to price increase. We apologize for this oversight.

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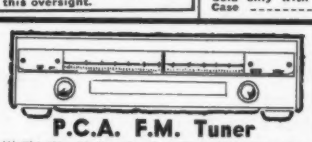

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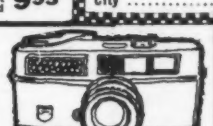

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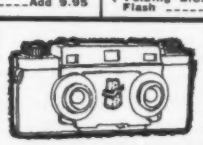

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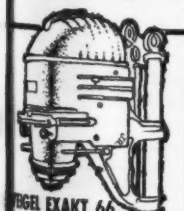

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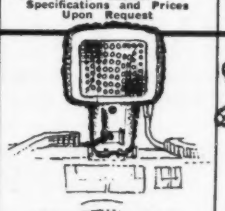

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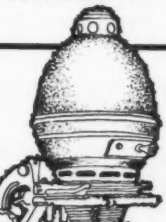

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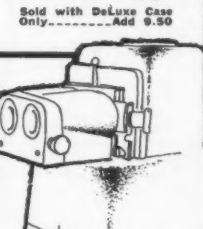

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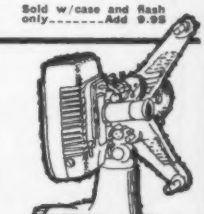

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35MM

(Continued from page 50)

for the test with film. Open the back of the camera, set the ground glass in the film channel, and rest the magnifier on top (photo 3, *page 50*).

Look through the magnifier and focus the lens until the target line is sharpest. If your eye gets a bit tired while doing this, you can relax it by opening the unemployed eye. When the target line is focused to your satisfaction, note the exact position of the distance scale on the lens—maybe make a mark on it with a pencil.

If your camera has a rangefinder, close the shutter and cock it again so you can look through the viewfinder. You can tell immediately if your focus achieved through the ground glass and magnifier matches the rangefinder focus—the vertical rule should be unbroken. If not, refocus to make it a straight line. Then note the position of the distance scale. Open the shutter again and recheck the target line on the ground glass.

Repeat this routine several times. If your findings are about the same each time, you can be pretty sure that you're doing a careful job.

If your camera has no rangefinder, focus on the target line with the magnifier and ground glass, and note the position of the distance scale. Then put the lens out of focus. Repeat this routine at least six times, noting the position of the distance scale each time. You should hit about the same spot each time.

Then shift to the viewfinder and go through a similar routine at least six times, noting the position of the distance scale each time.

Now compare the two sets of distance scale notations. If they are consistently very close, the ground glass and the film plane are probably in good alignment. However, if the two sets of notations indicate a consistent difference, the camera probably is misaligned and needs adjustment.

Rangefinder vs ground glass

In many cameras the rangefinder is located in the center of a special ground-glass focusing area, thus providing alternative focusing methods. As I pointed out previously, it is possible for these two systems to disagree. If so, which one is correct?

It's possible to make a fairly useful check, using the same target setup as for the tests described above. It combines both film and visual tests.

Using the rangefinder, focus on the vertical rule at the target line, note the position of the distance scale, and make an exposure on film. Then put the lens out of focus. Repeat this routine at least six times.

Now shift your eye to the ground-glass focusing area and bring the target line to the sharpest focus possible. Keep your eye off the rangefinder

(Continued on opposite page)

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35MM

(Continued from opposite page)

image. Go through the same routine as for the rangefinder, at least six times.

You now have two checks. You can compare the two lists of distance scale positions and see if they match reasonably well. If they do, the two focusing methods are probably in agreement. Then examine the developed film and see how well the target line came out on each of the exposures.

So it's inaccurate!

If all your tests indicate that the camera's viewing system is definitely out of alignment, *don't fiddle with it yourself! The adjustment of focus is a precise and demanding operation and needs a trained repairman.*

The logical place to try first is the service department of the importer of your camera. It's a good idea to prepare some 8 x 10 or larger prints which demonstrate the inaccurate focus. The service department may find the apparent inaccuracy of focus to be somewhat less alarming and important than you do. Don't be too disturbed by this. After they get done tinkering with the camera, test it again. In case you are far, far away from such service facilities, you may have to do it all by mail, which may be a long and frustrating experience. It might be worthwhile to ask your local camera store if they have a skilled and reliable repairman.

Is it worth it?

Obviously, the tests I have described involve a certain amount of work and time. If you always get razor-sharp pictures, you don't need to go through these tests. If your picture taking is done mostly outdoors in bright sun or indoors with flash, hairline accuracy may be unimportant. However, if you paid a wad of money for a fine camera because you wanted to be able to make sharp pictures under a wide range of conditions, it seems to me that a test of focus may be worthwhile.

As a special service to MODERN readers the following firms will supply a plain ground glass cut to fit in the back of a 35mm camera as a focusing panel. On an item such as this, the biggest part of the charge is for handling, packing, etc., and this accounts for the variations in cost. Prices given are prepaid, cash, check or money order to be sent with order.

Chemoptics, Inc., 49 West 19 St., New York 11, N.Y., $1.50.

Edmund Scientific Co., 101 E. Gloucester Pike, Barrington, N.J., 65 cents; specify item #30456.

Pacific Universal Photographic Corp., 168 Vista Ave., Pasadena, California, 75 cents.

A more elaborate device is the Accura Ground Glass Focuser, $4.95 prepaid, Spiratone, Inc., 135-06 Northern Blvd., Flushing 54, N.Y. This is mounted in a finished metal frame and has spring clips to hold it in position.

—THE END

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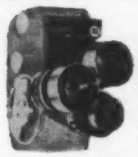

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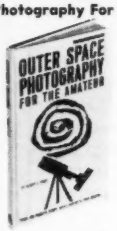

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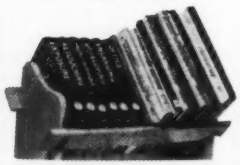

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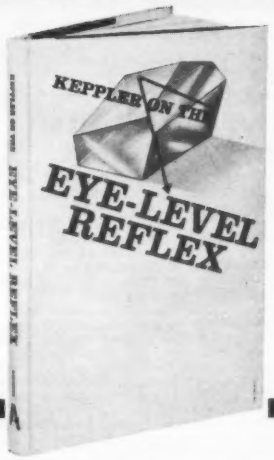

KEPPLER on the EYE-LEVEL REFLEX

By Herbert Keppler—Executive Editor, Modern Photography Magazine **(#138)**

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Loaded with information and larded with wit, and calling the shots with accuracy and integrity, regardless of where they fall, this is an all-too-rare book to be found in the technical field. But then, as readers of MODERN PHOTOGRAPHY know, Keppler himself is something of a rara avis—a keen student and practitioner of photography who wields the pen with the same mastery as the camera.

Originator of MODERN PHOTOGRAPHY'S "Too Hot To Handle" and "Modern Tests," Keppler is the country's acknowledged authority on the eye-level reflex. He cuts through claims and falsehoods. He spares no one while analyzing the 35mm prism reflexes, how they differ and how they should be used. He explains what's right with various types, what's wrong, how and where to buy your equipment, how to test it, what accessories and films are best, and what types you should stay away from.

"KEPPLER ON THE EYE-LEVEL REFLEX" is embarrassingly rich in solid reference material designed to take the nonsense out of photography. Even in the selection of pictures to go with his provocative text, Keppler remains doggedly down-to-earth and realistic. There are no celebrities or once-in-a-lifetime shots to tantalize the reader. Instead, every one of his stunning illustrations is within easy reach of every reflex owner.

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	135-36 Exp.	12.40	23.40	36.95
SUPER ANSCOCHROME	135-20 Exp.	7.15	13.95	21.95
	135-36 Exp.	10.95	20.95	32.95
KODACHROME	8mm Rolls 25' Dble.	8.05	15.90	26.00
	8mm Mag. Dble.	9.45	18.50	30.00
8mm 100' Dble. Bolex with 200' R&C		26.00	51.00	84.50
SUPER ANSCOCHROME	8mm Rolls 25' Dble.	9.75	18.90	30.50
	8mm Mag. Dble.	10.40	20.40	33.00
High Speed EKTACHROME	8mm Rolls 25' Dble.	16.25	31.50	47.50
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BIRD MOVIES

(Continued from page 84)

If you already own a tele or zoom lens and a tripod you're just about set for equipment. A 1½-in. (for 8mm) or 3-in. (for 16mm) tele is sufficient for most city birds and even sea gulls. A 3-in. (for 8mm) or 6-in. (for 16mm) lens provides good close-ups of the more elusive birds. Or you can try shooting through binoculars or monoculars (see MODERN, October 1959). A long cable release—long enough for you to control the camera from a hiding place where the birds can't see you—is a convenient device.

Problems of exposure

Using comparatively fast daylight color film—Ansco Moviechrome (E.I. 20), Kodachrome II (E.I. 25), Ektachrome (E.I. 125), or Anscochrome (E.I. 32)—provides two advantages. One, since birds are often found in fairly deep shadows—trees, for example—the faster color films may spell the difference between good exposure and no exposure at all. Second, under normal sunlit conditions, a smaller f-number than possible with slow color films will provide greater depth of field—particularly important when you shoot with a tele.

Naturally, you won't be able to write a script for your bird movie. But you should have some idea of what you want it to say. A series of long shots of birds perched on telephone wire won't make a movie. In the photos on *pages 84* and *85*, we've illustrated one idea you may want to use. We've tried to show the many sides of bird life—city, wood and shore.

The idea incorporates several techniques you can use in your own films: slow motion, panning and exposure effects. They provide the film with variety of mood, pacing, color and lighting.

Slow motion is especially useful. In scene 9, *page 85*, we used 64 fps to slow the action of a bird hovering over a pond in search of food. The audience can now see the rhythm of the wings and also understand the relationship between bird and pond.

But slow motion need not be used to shoot all birds in flight. The flight in scene 8 was shot at normal fps by panning a hand-held camera with the action. With a pan like this, hand-holding is more convenient than using a tripod. The pan helps to counteract jiggling.

Exposure control adds variety. In scene 7 we silhouetted the bird by setting the camera for the highlight reading. If you have an electric eye camera, a strong background highlight may automatically result in a silhouette shot. In scene 11 we exposed for as much detail of the bird as possible. For best results, take a close-up reading before the bird arrives.—ERNST WILDI

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	35-36 Exp.	8.40	16.00	25.00
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	35-36 Exp.	6.30	12.00	19.00
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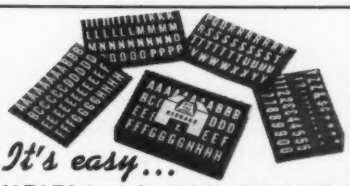

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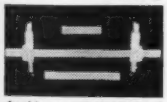

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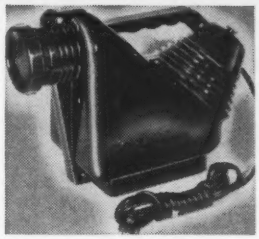

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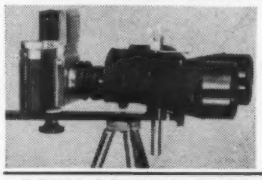

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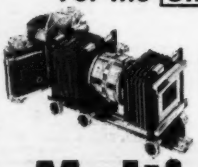

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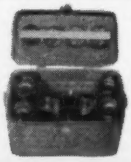

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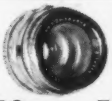

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